

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1422.

LONDON, SATURDAY, JANUARY 27, 1855.

PRICE  
FOURPENCE  
Stamped Edition, 5d.

## GEOLOGY.—KING'S COLLEGE, London.

Professor TRENKLE, F.R.S., will commence a Course of SIXTEEN LECTURES on DESCRIPTIVE GEOLOGY on FRIDAY MORNING, January 28th, at Nine o'clock. The Lectures will be continued on each succeeding Wednesday and Friday, at the same hour.

R. W. JELF, D.D. Principal.

## HORTICULTURAL SOCIETY OF LONDON.

THE WINTER MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, February 6, from Twelve to Four P.M.

## ARUNDEL SOCIETY.

FIFTH YEAR'S ISSUE TO SUBSCRIBERS.  
Six large Wood Engravings, by Messrs. DALZIEL, from the Press of OLIVER WILLIAMS'S series of Drawings, from the Frescoes by GIOTTO in the Arena Chapel, Padua.

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by JOHN RUSKIN, Part I.

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JOHN NORTON, Secretary.

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## PHOTOGRAPHIC SOCIETY.—The Annual

GENERAL MEETING of this SOCIETY, for the Election of Officers and Council for the year ensuing, and other business, will take place on THURSDAY NEXT, at No. 21, Regent-street. The Chair will be taken at 8 o'clock precisely.

## KILKENNY and SOUTH-EAST of IRELAND ARCHEOLOGICAL SOCIETY.

The Committee having completed their arrangements with the Post-Office, the Members are informed that the Transactions of the Society, being now an authorized stamped periodical, will be sent free to all parts of the United Kingdom on payment, in advance, of the Annual Subscription, 6s. It will be issued monthly, and monthly Parts, large 8vo, each Part containing the Proceedings of the foregoing Meeting. The Part for January is nearly ready.

The commencement with the year 1854 of the Third Volume of the Proceedings and Transactions now affords a favourable opportunity to those desirous of joining the Society.

A few Copies of Vol. II. are still on hand, and may be had, by Members only, on payment.

Communications to be addressed to the Honorary Secretaries, the Rev. James Graves, A.B., or John G. A. Prim, Kilkenny; or to Mr. John O'Day, Publisher to the Society, 8, Angles-street, Dublin; by any of whom Subscriptions will be received.

Post Office Orders to be made payable to the Rev. James Graves, Acting Treasurer, Kilkenny.

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## PRINCE'S CLUB, to be hereafter called the

OTTOMAN CLUB.

The Committee, composed of a number of Noblemen and Gentlemen, having reorganised the Club, and framed New Rules for its government, a General Meeting of the Members was held on the 10th instant, when Mr. LEFFROY, the Legal adviser of the Committee, stated he had examined the Rules, and found them to be in accordance with the present Proprietor, and that he had also submitted a case and a copy of the Rules to Sir Fitzroy Kelly, and had obtained from him a very clear opinion, and the most satisfactory result. The Meeting, being perfectly satisfied with the explanations and assurances given as to the future carrying on of the Club, with increased comfort and advantage to the Members, came to the following resolutions:—

"That this Meeting fully approves and confirms the measures taken by the Committee for the reorganisation of the Club, and the Rules proposed by them, approved by Sir Fitzroy Kelly, and now laid before the Meeting, and adopted as those which shall control its future management." Also—That the affairs of the Club being satisfactorily explained, the Meeting is of opinion that the Subscriptions for the current year may now be paid to the Proprietor.

Receipts can be obtained either at the Club or at Messrs. Hopkinson's, Bankers, No. 8, Regent-street.

According to the present Rules, it is not necessary that a Candidate should be a Member of any other Club.

CAPEL A. CURWOOD, Hon. Sec.

## ST. MARTIN'S HALL.—SINGING

SCHOOL.—MORNING CLASSES for LADIES, conducted by Mr. JOHN HULLAH, will meet every WEDNESDAY and SATURDAY during the coming season, commencing on the 1st inst. The Junior Class will include, besides the Exercises in Mr. Hullah's Manual, Vocalization and the Rudiments of Harmony; that for the Senior Class will be arranged with special reference to Singing at Sight, a portion of every lesson being devoted to the reading of Music new to the Pupils.—Prospectuses may be had on application to Mr. THOMAS HEADLAND, Secretary, St. Martin's Hall.

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In the First Class Pupils will be prepared for the Matriculation Examination of the University of London.

The School is divided into an Upper and a Preparatory Department; the Pupils in the latter being kept quite distinct from those in the Upper School.

Prospectuses and further information may be obtained at the School; and of Messrs. Lindsay & Mason, 84, Haringhall-street; and Messrs. Helle, Brothers, 150, Aldersgate-street.

## LEEDS GRAMMAR SCHOOL.—The

SCHOOL will RE-OPEN on Monday, January 29.—Instruction given in Divinity, Classics, Mathematics, History, &c., with a view to preparation for the Universities and Professional Life. School Fees, from 16l. to 8l. for boys not on the foundation. The Rev. ALFRED BARRY, M.A., Head Master, will receive five or six boys attending the School, under his own charge, as boarders, at his house, Spencer-place (about 1½ mile from the School). Terms (exclusive of School Fees) for Instruction, Board, Washing, &c., 50l. Guineas per annum. Application to be made by letter to the Rev. A. Barry, Spencer-place, Leeds.

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The Term will commence Feb. 1.

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## BURNETT TREATISES.

THE TRUSTEES of Mr. BURNETT have now the satisfaction of announcing the decision come to by the Judges appointed, in terms of his Deed of Endowment, to Examine the Treatises lodged in the Competition, and to adjudge the two Premiums of 1,800*l.* and 600*l.* sterling.

Their Report was this day laid before a General Meeting of the Electors, held in the Town-Hall, Aberdeen; and the Trustees think it due to the Judges to append it at length. After the Report was read to the Meeting, the Trustees declared the Author of the Treatise, No. 143 of their list, titled "Christian Theism," and with the Greek motto, "Τὸ ἀγαθὸν τὸν αὐτὸν εἶς ἔχοντος ἀποκρίνεται τὸν εἰς κακίαν ἀναστρέφει," quoted in the Report, to be the successful Competitor for, and entitled to, the First Premium of 1,800*l.*; and the Author of the Treatise, No. 141 of their list, bearing the title "Theism," &c., and the Greek motto, "Ζωὴν τὴν αἰώνιον, κ.τ.λ." from Acts xvii. 27, to be the successful Competitor for, and entitled to, the Second Prize of 600*l.*

Thereafter, the Trustees produced the two sealed envelopes bearing the said Titles and Mottos, and containing the names of the Authors of the respective Treatises; and the seals being then removed, it was found that the Author of the first-mentioned Treatise, No. 143, entitled to the First Premium, is the Rev. ROBERT ANCHOR THOMPSON, Louth, Lincolnshire; and the Author of the Treatise, No. 141, entitled to the Second Premium, is the Rev. JOHN TULLOCH, M.A., of Kettick, Coupar Angus, (now D.D.), and Principal of St. Mary's College, University of St. Andrews.

Messrs. WEBSTER were instructed forthwith to intimate to these gentlemen the result of the adjudication. It is deemed proper to notify, in this form, to the Authors of the other Treatises favourably distinguished in the Report of the Judges, that if they, or any of them, wish that their names should be made known, the Trustees will, upon hearing from them to that effect, forward their true Addresses, open the sealed envelopes sent in by them, and will have great pleasure in announcing those names to the public.

With reference to the unsuccessful Treatises, the Trustees request that the Authors will give instructions to their Correspondents in Aberdeen to receive them (with the corresponding sealed envelopes), from Messrs. WEBSTER, and grant the proper receipts. This would be very desirable in every instance; but if it be found inconvenient in particular cases, Messrs. WEBSTER will forward the MSS., agreeably to such instructions as may be sent them by their Authors, on receiving pre-payment of the Postage. In all communications, the Treatises must be distinguished by the Title and Motto; and no communication can be attended to unless accompanied with Stamps to prepay the reply.

ALEX. WEBSTER.  
JOHN GALEN.  
JOHN WEBSTER.

Aberdeen, 20th January, 1855.

## Report of the Judges.

We, the Judges appointed for the Burnett prizes, in reporting to the Trustees the result at which we have arrived, feel it necessary first to state that, after giving careful examination to the whole of the Treatises sent in, we have found considerable difficulty in coming to a decision, not on account of any difference of opinion among ourselves, but on account of the very near approach to equality of merit in a considerable number of the Treatises.

We should have been glad to find that there had been two treatises so incontestably superior to the rest as to release us from all hesitation. Still, though there is no Essay which, in our judgment, is not greatly capable of improvement by omission or alteration (which we mention with reference to the future publication of such Essays), we are unanimously of opinion that there are three which stand, by an appreciable interval, in advance of the rest, viz. :—

- (No. 143, in Mr. Webster's list).—"Christian Theism," Motto, "Τὸ ἀγαθὸν τὸν αὐτὸν εἶς ἔχοντος ἀποκρίνεται τὸν εἰς κακίαν ἀναστρέφει." (2 vols. stitched.)  
(No. 141, *ibid.*).—"Theism," &c. Motto, "Ζωὴν τὴν αἰώνιον, κ.τ.λ."—Acts xvii. 27. (1 vol. bound.)  
(No. 1, *ibid.*).—"The Witness of God; or, the Evidence of his Being and Perfection." Motto, "Ὅτις ἀποκρίνεται ἑαυτὸν ἀποκρίνεται."—Acts xiv. 17.—"Ask now the beasts," &c.—Job xii. 7. (2 vols.)

We are also of opinion, that of these, No. 143, "Christian Theism," &c., deserves the first place, and therefore to it we adjudge the first prize.

As to the other two, we find much greater difficulty in deciding which of them should be preferred. If the Trust Deed left a choice to the Judges in this matter, we should have awarded them *æqui*. But as this does not appear to be the case, we deem it necessary to state that *two* of our number are disposed to assign a certain preference to No. 141, and that the third acquiesces in that judgment, since at the utmost he would have been disposed only to place them equal.

And, further, in compliance with a wish expressed by the Trustees (in a minute communicated by Mr. Webster), we beg to add that several of the Treatises appear to us to possess considerable merit (though requiring extensive alteration and careful revision), more particularly the following (placed, not in order of merit, but of the numbers in Mr. Webster's list), viz. :—

- (No. 72).—"Of Providence, Material and Moral." Motto, "Ignotus." (In 6 vols.)  
(No. 81).—"Evidence for the Being, Power, Wisdom, and Goodness of God." Motto, "Nulla gens est tam barbara," &c.—Cic. (3 vols. bound.)  
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- powerful," &c. Motto, "Ὁ δὲ αὐτὸς ἀποκρίνεται τὸν εἰς κακίαν ἀναστρέφει." (3 vols.)  
(No. 125).—"The Anthem of Creation," &c. Motto, "Μὴ γὰρ ἐν ταῖς ἀρχαῖς." (3 vols. bound.)  
(No. 183).—"On Natural Theology." Motto, "Alpha and Omega." (2 vols.)

Also, among the smaller Essays, some, though not competing with the above mentioned, appear to us of a kind likely to be useful, subject to the same remarks, viz. :—

- (No. 117).—"Motto," "Semper et ubique."  
(No. 127).—"On the Existence," &c. "Si quod gubernat nomen," &c. "If there's a Power above us."  
(No. 206).—"On the Being, Attributes," &c. Motto, "Lebensquelle."  
(No. 182).—"The Basis of Truth," &c.—A fragment, but of great promise.

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LONDON, SATURDAY, JANUARY 27, 1855.

## REVIEWS

*Memoirs of the Life and Writings of James Montgomery; including Selections from his Correspondence, Remains in Prose and Verse, and Conversations on various Subjects.* By John Holland and James Everett. Vols. I. and II. Longman & Co.

James Montgomery had, as he used pleasantly to say, a very narrow escape of being an Irishman. He was the son of Irish parents; but he was born, on the 4th of November, 1771, at Irvine, a seaport in Ayrshire. At that place, his father, a man who had been originally engaged in Ireland in pursuits of "humble but useful industry," held the pastoral charge of a small congregation of United Moravian Brethren. James was the eldest of three brothers. Their sister Mary died in infancy. At the age of four years, James was taken to Ireland, where he remained with his parents and brothers two years; and there, at Bally Kennedy, County Antrim, the first draughts of the well of learning were administered to him by Jimmy McCaffery, the village schoolmaster. The next removal was to the Moravian establishment at Fulneck, near Leeds, at the close of 1777. Six years later the parents quitted England for missionary work in the West Indies. They left their boys to the "Brethren," and father or mother the children never beheld again.

The Prince in the Happy Valley was not more completely out of the world than Montgomery and his brothers "cloistered up" at Fulneck. James was intended for the ministry; and the boy with fiery red hair, a terrible scorbutic taint in the blood, and a painfully defective vision, became at once a little monk. The routine of the life led by him, in common with the other boys, was all religious. It had its drawbacks,—but it had also its advantages. Children are none the worse for being told that of every action God is the witness:—men would be all the better if they never forgot such instruction. But there was recreation with this religion; and on one sunny holiday a rather liberal master determined for once to be gay beyond all rule, took the boys a long country walk, and sitting down behind a hedge in a green lane, read aloud to them Blair's "Grave"! That reading marred Montgomery for a minister, and made of him a poet. He became fully "possessed,"—hesitated a little,—and finally, on hearing portions of Blackmore's "Prince Arthur" read aloud, gave himself up to the divine, but painful, agitation of his soul—a soul athirst now for nothing but poetry.

His first poetical guide was an old Moravian choir-book, and what he found there he took to imitating. Not a volume, except a Moravian volume, was allowed to fall into his hands, save on one or two rare occasions, when he had brief access to mutilated selections on which his appetite was mocked, whetted, but never satisfied. During the whole years of residence here, the lad "never once during all that time conversed for ten minutes with any person whatsoever, except his companions, masters, or occasional Moravian visitors."

He went on writing Moravian poetry, and was rather encouraged than checked by the authorities, who hoped one day to be proud of the useful minister they had trained. His verses were full of love, ardent and divine; so ardent, that when, before he left Fulneck, he got permission to read some of the poems of Cowper, he found the style too pure and simple; and "I thought," said he, "I could write better verses myself."

He tried; and his school poetry, if not first-

rate in merit, was great in bulk. To composition he applied all his time and power, and for it he neglected every duty besides. Remonstrance and reproof had no effect. He was nothing if not poetical. He most positively would not be a priest. The "Brethren" grew angry, turned him out of the school, on the ground of alleged indolence, and sent him as an apprentice on trial to a worthy Moravian, named Lockwood, "who kept a retail shop at Mirfield, near Fulneck." Here, during a year and a half, he measured peas, weighed plums, composed skeleton epics and sacred songs, studied music at the "fine bread baker's," and "almost blew out his brains with an hautboy!"

At the end of this time he ran away, with a single change of linen and 3s. 6d. in his pocket. He turned his face to the world, and began the battle of life. The young struggler was only sixteen, but he had the true soldierly spirit to fit him for such a battle. He fought it foot by foot; and it was not till after some suffering that he rejoiced in conquering his first position—salaried shop-boy at Wath, the "queen of villages," and within a league of Wentworth House and Earl Fitzwilliam, who is said to have first bestowed on him the minstrel's guerdon in the shape of a guinea. The gold was given in return for a specimen of the poetry handed to the Earl by the aspiring poet himself.

After one year's service behind the counter, the thought of London became an uneasy and yet a welcome thought to the struggler's mind. He soon made a reality of it; and with a trunk full of verse presented himself to Harrison, of Paternoster Row, who put him aside as a poet, and took him in as a shopman. Here he worked with untiring zeal and stout heart. He tried all the avenues of fame, and was beaten back from all. When he offered verse, he was advised to try prose; when he presented prose, it was considered as too youthful in style; and when he tried to be manly, and wrote a story in the style of Fielding and Smollett, it was so full of profane oaths that the bookseller was frightened to publish it. The author himself would as soon have set his right hand in the flames as have allowed an oath to fall from his own lips; but he thought he was imitating Nature. He had only studied man in books; and, now in London, to the selling, reading, or writing of books he exclusively devoted himself. For the sights of the capital he had no curiosity whatever. He was almost as completely shut up within himself as he had previously been walled-in from the world at Fulneck. Disgusted and disappointed, he returned, in 1790, to his post behind the old counter at Wath,—where his recollections of the customers at Harrison's London shop, of D'Israeli, who had not yet written the "Curiosities," of that self-proclaimed (S. S.) Sinner Saved, old Huntington, and of Mrs. Charlotte Lennox, the first literary lady whom Montgomery had ever seen, made him welcome and gave him importance. He took down with him to Wath an increase of manuscripts and experience. He also appears to have laid in a small stock of London assurance. We judge from the sample offered by him on Sundays, at Wath Church, where, says he, "Nancy Wainwright was one of our Wath beauties, who, I am afraid, I sometimes looked at in church more than was proper."

The accidental reading in the *Sheffield Register* of "Wanted in a Counting-house in Sheffield, a Clerk," produced events of great importance in the life of Montgomery. He applied for the situation, forwarded his testimonials, wrote *God save the King* in his largest and best style to show his handwriting, and finally was accepted. This was in 1791, the

year of his majority. His master was Gales, the proprietor of the *Register*, printer, and auctioneer. As auctioneer's clerk, Montgomery commenced his service. It was at a sale of a valuable library, and the new clerk underwent a very Tantalian probation in having to pass over books of which he could look over no more than the title-page. It was fished Sancho before the dishes which he dared not touch.

When Montgomery arrived in Sheffield he found himself at once involved in what he most detested—politics. He loved liberty, but political discussions were his abhorrence. But it was the time when men not only talked of liberty, but bled for her. The fever raged furiously at Sheffield; agitation was encouraged,—Gales was active in the fray,—spies were still more active for Government,—and the end of the first act was a noisy, large, but harmless, meeting, the leaders of which were pounced upon by the authorities, from whom Gales escaped, with ruin to himself, shipwreck to the *Register*, and a new career open to Montgomery, who was aided in founding the *Iris* on its ruins. The new paper and the new proprietor and printer flourished, but he was a suspected man. He printed an old song for a ballad-singer, one verse of which was pronounced to be seditious, though it had reference to past events, and for printing it he was condemned to an imprisonment of three months and a penalty of 20*l*. He endured his penalty like a hearty and honest man, returned to his paper, was extremely cautious in his advocacy of liberty,—but in giving an account of a street riot, happening to allude to an anonymous person who rode at the people and cut them down, the Militia Col. Athorpe swore that he was the person alluded to, prosecuted for libel, and an imprisonment of six months and a fine of 30*l*. was the penalty awarded for the alleged offence! It was the time when men were goaded into offence, and were punished even for remonstrating against their oppressors. Doubtless it was also the period when evil men sought to reap selfish benefit by sowing anarchy; but justice was indeed blind, and the law most confusedly administered. To hint that the suspension of the Habeas Corpus Act was a crime against the rights of the people was to promote rebellion against the Government. We suppose the latter did not understand Latin, for Dr. Parr's standing toast at that time was, "*Qui suspendunt, suspendantur!*"

It was the glory of Montgomery, however, that he not only suffered captivity unjustly, but that he compelled the love of his prosecutors towards him. The magistrates who committed him lived to pay him the homage of their respect. Col. Athorpe treated him as his own familiar friend, and Archdeacon Wrangham, with all his prejudices in favour of Church and King, wrote him pleasant notes, and wished him "*multos et felices!*"

The records of his imprisonments are the most touching in these volumes. He entered his cell with a silent horror, left it with an ecstatic delight, had a terrible dread of incarceration, and yet never thought of his "den," as he called it, but with a gush of tender affection. How this should be, the reader will find told, to his edification, in the biography. We may add, that the Government would have been heartily glad to have lain hold of his legal defender, Felix Vaughan, as well as of himself. But Felix, though of a very Radical tendency, had managed to keep himself, while engaged in "agitating," on the safe side of the law; and Dundas never said a happier thing than when he exclaimed, in allusion to his learned brother, "*Felix quem faciunt aliena pericula cautum!*"

The health of the poet was seriously affected

by his imprisonment. He never relaxed, indeed, in counting weekly his tale of bricks for the *Iris*, but he was averse to labour, neglected business, was unable even to enjoy his pipe and a select company in the little parlour at the "Wicket"; and was sunk in hypochondria and listlessness, from which he was only occasionally aroused by the horror of religious feelings. "There are three springs," he writes to his friend Aston, in 1799,—"there are three springs of everlasting uneasiness perpetually flowing in my bosom, the cares of life, ambition of fame, and the worst, the most deplorable of all, religious horrors. . . . I am tossed to and fro on a sea of doubts and perplexities; the further I am carried from that shore where I once was happily moored, the weaker grow my hopes of ever reaching another where I may anchor in safety,—at the same time my hopes of returning to the harbour I have left are diminished in proportion. This is the present state of my mind." It was the deep dark before the dawn; his sun had not yet risen, and it was not till 1805, when, as he said, the romance of life was over, that the light he coveted penetrated to his soul, and the laurel he desired was wreathed for his brow. 'The Wanderer of Switzerland' was written, and with it, in 1806, Montgomery won lasting fame, though the *Edinburgh Review* said the poem had not in it a vitality of three years long.

The struggle was over and reputation won. Montgomery worked all the more zealously, and all the more happily, as he no longer doubted the reception his works would meet with at the hands of the public. He became, too, a copious reviewer in the *Eclectic*. In allusion to this work, he remarks "I have done what I believe no other living poet ever did, reviewed the whole of my contemporaries, except Lord Byron; and no one can say I have done them injustice." From this conclusion we dissent,—seeing that Montgomery compared Kirke White with Walter Scott, and pronounced him essentially the better poet of the two!

As a narrative, these volumes cease to have much sustained interest after this date. The second volume closes with the year 1812, the year in which appeared 'The World before the Flood.' The author had previously published the 'Prison Amusements,' in 1797; the 'Ocean,' in 1805; 'The Wanderer,' in the following year; and in 1809, 'The West Indies.' The second volume is more critical and didactic than the first, deals more with the business and less with the romance of life, and is largely made up of extracts from the *Iris*, and of correspondence which Montgomery held with eminent men. It is, nevertheless, the volume which affords us best matter for citation. We cannot begin more appropriately than with the locality where Montgomery painted exquisite scenery, and with his opinions touching the method of poets and their works.—

"It was a small back room of a large building in the centre of the town, and looking immediately upon one of the meanest masses of dead brick walls in Sheffield: from its windows he could see none of the fine scenery in the neighbourhood, that might serve even to remind him in summer of pastoral Alpine landscapes, or in winter of falling avalanches,—of the cottages, the lakes, or the waterfalls of Switzerland at any season. \* \* \* Mr. Everett one day remarked to Montgomery that Matlock would be a fine situation for the permanent residence of a poet, as the beauty and variety of the scenery, according to the current opinion, would induce sublime thoughts. He partly exploded the notion; observing that he should have to lament for his own situation, if it was so. 'From the room in which I sit to write,' said Montgomery, 'and where some of my happiest pieces have been produced—those I mean which are most popular,—all

the prospect I have is a confined yard, where there are some miserable old walls and the backs of houses, which present to the eye neither beauty, variety, nor anything else calculated to inspire a single thought, except concerning the rough surface of the bricks, the corners of which have either been chipped off by violence, or fretted away by the weather. No; as a general rule, whatever of poetry is to be derived from scenery, must be secured before we sit down to compose—the impressions must be made already, and the mind must be abstracted from surrounding objects. It will not do to be expatiating abroad in observation, when we should be at home in concentration of thought.'"

The poet was mundanely compelled to look occasionally after business and base lucre.—

"He was, therefore, sometimes seen riding forth to a considerable distance to collect what was due to him from subscribers to his newspaper. On one of these occasions he came to Knottingly, near Pontefract, where he intended to rest and dine, and dismounted, opposite the sign of the 'Dog.' He opened the house door, entered, told one of the inmates to take charge of his horse, which was done; and seeing the family at dinner, the poet said he would just sit down with them, and take part of what they had. He took his place at table, was helped to a plate of meat, and commenced operations very satisfactorily. A suspicion, however, somehow arose in his mind, and a question fell from his lips, to which a single monosyllable in reply, kindly enough uttered by his host, explained to the uninvited and abashed, but not unwelcome visitor that he had unwittingly entered, and was dining with a private family next door to the Inn! The parties had no suspicion as to who their guest might be, until the mistake was discovered: it was but a slight mitigation of the awkwardness of the misadventure, that Montgomery had, as it happened, the name of his involuntary entertainer in his book as a debtor."

We have spoken of the two brothers of Montgomery. Ignatius became a Moravian minister; Robert is described as a "provision-merchant at Woolwich,"—but this is when the biographers are in a poetic vein. When they descend to common-place truth we find that the "provision-merchant" kept "a grocer's shop." He was a simple-minded man.—

"Mr. Ebenezer Rhodes having been elected 'Master Cutler,' Montgomery was present at the 'Feast,' which, according to ancient custom, he gave to the members of the corporation and other specially invited guests. Among the latter, on this occasion, was Mr. Robert Montgomery, from Woolwich, who, while walking out with the poet on the preceding day, came suddenly upon a field of flax in full flower—beautifully blue: 'Brother, what sort of corn is that?' inquired the stranger.—'Such corn as your shirt is made of!' was the prompt reply. We mention this incident as it was pleasantly related to Mr. Holland by Montgomery during their last interview on the day before his death."

But Robert Montgomery need not be ashamed of his simplicity. Rousseau, naturalist as he was, could hardly tell one berry from another; and three of our greatest wits, disputing in a field whether the crop growing there was rye, barley, or oats, were set right by a clown, who truly pronounced it wheat. If Robert was a simple, the Poet was a bold man; he was the only one who ever dared to beard the ponderous Parr.—

"It was on a Sunday evening, and a goodly company of intelligent persons of both sexes were present: the Doctor, who was expected, came sailing into the room in full canonicals. When he had taken his seat in the splendid apartment, and surrounded as he was by a considerable number of ladies, his pipe was brought, and several fair hands were presently on the alert to reach him the tobacco, a light, &c., whose owners were doubtless anything but fond of either the sight or the smell of the volume of smoke which was soon after emitted. It was not this gentle demonstration of homage and adulation on the part of the sex, so natural and amiable in itself, that so much impressed Montgomery at the moment, as his own reflection on the conduct of the individual to whom

it was paid:—"And is Dr. Parr," said our friend to himself, "really so great a man, that it is immaterial whoever else be annoyed so that his comfort be secured? Or is he so little a man that he cannot, even under such circumstances as these, forego the usual indulgence of his fondness for smoking?" The poet, at a subsequent period, met the old Grecian at the residence of Mr. Roscoe in Liverpool. \* \* When the company went into Roscoe's library, Parr seated himself on a chair, drew it near the fire, and turned his back upon every other person present. On seeing this, Montgomery said to himself, 'I'll try if I cannot move him into a less unsocial position;' and thereupon he plied the Doctor with such a close volley of conversation, that presently he began to wheel about in order to face the enemy, to the satisfaction of those who not only enjoyed the locquacity of the speakers, but seemed to guess aright as to the circumstance which occasioned its display."

Of course our poet was a man extensively lionized. This occasionally led to some dull incidents. Here are two at Harrogate.—

"A lady of distinction was very formally introduced to the poet as an admirer of his genius, but who, it was obvious from her observations, had not even read his works! This incident was once adduced by him as a set-off against the overpraise of parties better informed. Another visitor, a Quaker, was represented by his friend as being anxious to be introduced to the poet; the latter, accordingly, was led up to the stranger, who appeared to be waiting for the interview, and said, 'My name is Montgomery.'—'I have heard of thee,' was the astute reply of Broadbrim; and then both parties stood mute for some time! The pause gave Montgomery time to repent of his good-natured simplicity; for he was the last man in the world to intrude himself upon any person's attention."

We have alluded to the correspondence which enriches the second volume. There is one letter from Southey, which is of interest, from the fact that the writer, in 1812, seemed to fear that shipwreck of the intellect of which he was ultimately the victim. There is something painfully affecting in the following details:—

"You wish me a sounder frame, both of body and mind, than your own. My body, God be thanked! is as convenient a tenement as its occupier could desire. When you see me you will fancy me far advanced in consumption, so little is there of it; but there has never been more: and though it is by no means unlikely (from family predisposition) that this may be my appointed end, it is not at all the more likely because of my lean and hungry appearance. I am in far more danger of nervous diseases, from which nothing but perpetual self-management, and the fortunate circumstances of my life and disposition, preserve me. Nature gave me an indefatigable activity of mind, and a buoyancy of spirit which has ever enabled me to think little of difficulties, and to live in the light of hope; these gifts, too, were accompanied with an hilarity which has enabled me to retain a boy's heart to the age of eight-and-thirty; but my senses are perilously acute—impressions sink into me too deeply: and at one time ideas had all the vividness and apparent reality of actual impressions to such a degree, that I believe a speedy removal to a foreign country, bringing with it a total change of all external objects, saved me from imminent danger. The remedy, or, at least, the prevention, of this is variety of employment; and that it is that has made me the various writer that I am, even more than the necessity of pursuing the gainful paths of literature. If I fix my attention, morning and evening, upon one subject, and if my latest evening studies are of a kind to interest me deeply, my rest is disturbed and broken; and those bodily derangements ensue that indicate great nervous susceptibility. Experience having taught me this, I fly from one thing to another, each new train of thought neutralising, as it were, the last; and thus in general maintain the balance so steadily, that I lie down at night with a mind as tranquil as an infant's."

We dismiss these volumes,—recommending Mr. Holland, who is responsible for the editing, to study condensation in those which are to follow, if he would secure for them the



patronage of the public. We would also hint to him that his recorded conversations with the Poet have not the Boswellian merit of letting the principal speaker have the most of the dialogue. Mr. Holland's opinions, too, upon some matters remind us of those of the Bishop's Lady upon Shakspeare: "Shakspeare? Shakspeare? Didn't he write for the stage? I think I once saw a Scotch play by Shakspeare!"

*A Month in Portugal.* By the Rev. Joseph Oldknow, M.A. Longman & Co.

THIS book is too ecclesiastical. Mr. Oldknow continually adverts to affairs of Church discipline and Church property. He shuts his eyes to the scenery of Portugal,—is unobservant of manners, and even forgetful of guitars and fleas, in order that he may soliloquize on the rents and funds of the clerical order. Descanting on the late blight of olives, he affirms it to have been a divine judgment on the people for appropriating tithes and resuming possession of certain conventual lands in 1834! In all directions, the same topic rises in his path—"the morning star of memory." Among flowery pastures in idyllic valleys, where black sheep tinkle their bells in harmony with the music of falling waters, he pauses,—not to admire the flushed hills and the silver rivers that shine in the landscape, but to speculate on the chances of a diminution in the incomes of Bishops in England. Great compassion has Mr. Oldknow for the Church of Portugal,—and in this characteristic fashion does he express it: "God look upon her in her low estate, and purify and restore her. Formerly, her wealth was very great."

As we have hinted, Mr. Oldknow does not appear to have much feeling for natural scenery. All his allusions to it are constrained, while his descriptive passages are made up of conventional epithets, which reflect no beauty, because they suggest no picture. A Southern church, however, with a pictorial interior,—with sunbursts through stained windows,—with arches and fretwork enriched by the play of these tinted shadows,—and choristers attired like "splendid angels newly drest,"—warms his imagination, which is cold amid the groves of Cintra. Yet even here his powers of description fail him, and he judiciously turns to Beckford's book of mellow pictures, in which a cathedral is painted in colours, rich, quaint and gorgeous as those of a missal. Among Mr. Oldknow's sketches we find none to quote, except a fragment on the social state of Portugal. Not even Spain has abounded more in idle patrician pride; the Lisbon peers have titles as sonorous, as empty and as long as the Dons of Madrid. Nevertheless, many a Carrabas in this decorated throng might do worse than let out carriages, like the Marquis de Ponte de Lima. Mr. Oldknow was at Lisbon when the young King sailed for England.—

"The vote of the Cortes allowing him to go was unanimous, with the exception of the Marquis de Ponte de Lima, who opposed his departure on the ground that he would be so much delighted with foreign countries, as on his return to be dissatisfied with his own. This Marquis, it is said, gets his living by letting out carriages for hire; but, to compensate for this lowering of his dignity, unlike most of the Portuguese nobility, he is out of debt! A gentleman told me that he lately gave sixpence to a Count to enable him to procure a breakfast; and another, that he not long ago gave twelve *vintems*, something more than a shilling, to a nephew of the Duke of Saldanha, Prime Minister and Commander-in-Chief, who came round to him with a begging letter. It is now in agitation to put an end to the entail of the estates of the nobility, and so to allow of their being sold. If this measure is carried, it will certainly be the ruin of their order; but when

people have become unable to support their rank, there seems no injustice in depriving them of it. I was sorry to hear that the credit of the Government was but indifferent. A merchant, with whom I am acquainted, was on one occasion applied to to supply them with some articles of commerce, but declined. Upon this he was assured he should be paid; to which he replied that he doubted not he should, if the then Government continued in office, but of this there was no certainty, and it had become so notoriously the practice of Portuguese governments to repudiate the debts of their predecessors, that he was not inclined to run the risk. I should fear that such want of principle in those who have the guidance of the nation, besides producing many other evils, must have a very demoralizing influence on the people at large. I had not the opportunity of seeing much of their domestic character, but was told that the seclusion in which, until lately, the Portuguese females were accustomed to be brought up, had the effect of making them ready, at an early age, for any intrigue. Latterly, however, there has been an improvement in this respect. May it only continue!"

This is the country in which Mr. Oldknow sighs over the rich endowments of former days. But his respect for prescriptive rights seems to be special,—not general. It applies to tithes, and not to titles. The Portuguese nobles might be deprived of their rank,—and yet the olives would be safe. There is some comfort here.

*The Warden.* By Anthony Trollope. Longman & Co.

'The Warden' is a clever, spirited, sketchy story, upon the difficulties which surround that vexed question, the administration of the charitable trusts in England. A certain old wool-stapler, named John Hiram, who died in Barchester, in 1434, left by his will the house in which he died and certain meadows and closes near the town, for the support of twelve superannuated wool-carders who should have been born and bred and spent their days in the said city of Barchester; also an almshouse was to be built for them, and a residence for the Warden, which Warden was also to receive a certain sum annually out of the rents of the lands. In process of time it came to pass, in the course of nature, that the value of the property bequeathed to these twelve old men greatly increased, and also that the trade of wool-carding entirely disappeared from Barchester: so old men of other callings were put in their stead,—generally *protégés* of the dignitaries of the Cathedral. A beautiful row of mediæval almshouses,—a handsome house for the Warden, in the same style, and beautifully appointed grounds,—the entrance to all which was through a ponderous gate, under a stone archway, which added greatly to the good appearance of the place,—had grown out of the improved rentals. Moreover, the salary of the Warden had increased in proportion, until it had grown to be full 800*l.* a year;—but the pittance of the poor old men, for whom the charity had been endowed, and for whom it was supposed to be kept up, remained still at the original figure of 1*s.* 4*d.* a day,—and the original number of the inmates had also been religiously adhered to. A more temptingly-baited trap for a reformer could not well be imagined. Of course one is found, who starts up and walks into it. John Bold, a young surgeon of Barchester, with plenty of leisure time on his hands, reads John Hiram's will, and determines to see the old men righted and the charity restored to its legitimate intentions. This serves as the prologue to the play. The interest is made, skillfully enough, to turn upon the fact, that all the parties concerned are perfectly conscientious, each fully persuaded that he is in the right;—whilst the reformer himself, who sets to work to

mend the old charity and pulls it about his ears, is in love with the Warden's youngest daughter,—which surely proved that he was disinterested in what he was attempting. The whole story is well and smartly told, but with too much indifference as to the rights of the case. The conclusion is inconclusive enough, inasmuch as it is left for the reader to infer that nobody has any right to the charity, which is left to fall into abeyance; and even the little modicum of good which was enjoyed by the twelve old men is lost; and the moral, if one there be, is, that it would have been far better if John Bold had never meddled in the matter at all,—seeing that the only result of his labours is to bring much trouble and inconvenience upon everybody connected with the charity, and to leave things far worse than he found them,—a warning to all ardent reformers how they lightly question a vested grievance! This is surely a very lame and unsatisfactory conclusion in which to leave so serious a question. If the turning aside of a public charity from its original and palpable intention be *wrong*, no smartness of writing or levity of speech can make it *right*; and it is the grave fault in this lively, pleasantly written book, that the right and wrong of the subject are melted down into a matter of perfect indifference, and the only point insisted upon or brought forth with any clearness is, the extreme hardship and inconvenience to the parties in possession, caused by any attempt to rectify their administration:—to say nothing of the toil and trouble and odium for those who rashly undertake to see justice done,—a lotos-eating style of appeal which would end eventually in the ruin of the lotos-eaters themselves, if that would be any satisfaction of the claims of justice. With this grave drawback, the book is, as we have said, an extremely clever and amusing one: all the characters are well and vigorously sketched. The twelve old men in the almshouses, the mild, simple-minded, conscientious Warden, who has received his income without doubt or misgiving till the day his conscience is rudely awakened by the voice of the "Jupiter," and his childlike anxiety to do right at whatever cost to himself; the pompous, worldly high Churchmen,—the archdeacon, who bullies his father the bishop, and tyrannizes over his father-in-law the warden,—Tom Towers, the oracle of the "Jupiter;" the sketch of the "Jupiter" itself, are one and all excellent, and do all that is possible towards blinding the reader to the *laissez faire, laissez aller* spirit that pervades the book—or if he sees it of inducing him to pardon it. We had marked many passages for extract as we went along, and we are divided in our choice amongst them, but on the whole we will resist the description of Tom Towers and the "Jupiter," and give instead a scene between the archdeacon and his inestimable wife.—

"Dr. Grantly, who has as many eyes as Argus, and has long seen how the wind blows in that direction, thinks there are various strong reasons why this should not be so. He has not thought it wise as yet to speak to his father-in-law on the subject, for he knows how foolishly indulgent is Mr. Harding in everything that concerns his daughter; but he has discussed the matter with his all-trusted helpmate, within that sacred recess formed by the clerical bed-curtains at Plumstead Episcopi. How much sweet solace, how much valued counsel has our archdeacon received within that sainted enclosure! 'Tis there alone that he unbends, and comes down from his high church pedestal to the level of a mortal man. In the world, Dr. Grantly never lays aside that demeanour which so well becomes him. He has all the dignity of an ancient saint with the sleekness of a modern bishop; he is always the same; he is always the archdeacon; unlike Homer, he never nods. Even with his father-in-law, even with the bishop and dean, he maintains that sonorous tone and lofty deportment which strikes awe into the

young hearts of Barchester, and absolutely cows the whole parish of Plumstead Episcopi. 'Tis only when he has exchanged that ever-new shovel hat for a tasselled nightcap, and those shining black habiliments for his accustomed robe de nuit, that Dr. Grantly talks, and looks, and thinks like an ordinary man. Many of us have often thought how severe a trial of faith must this be to the wives of our great church dignitaries. To us these men are personifications of St. Paul: their very gait is a speaking sermon; their clean and sombre apparel exacts from us faith and submission, and the cardinal virtues seem to hover round their sacred hats. A dean or archbishop, in the garb of his order, is sure of our reverence, and a well got-up bishop fills our very souls with awe. But how can this feeling be perpetuated in the bosoms of those who see the bishops without their aprons, and the archdeacons even in a lower state of *déshabille*? \* \* \* 'My dear,' he said, as he adjusted the copious folds of his nightcap, 'there was that John Bold at your father's agent-to-day. I must say your father is very imprudent.' 'He is imprudent—he always was,' replied Mrs. Grantly, speaking from under the comfortable bed-clothes. 'There's nothing new in that.' 'No, my dear, there's nothing new—I know that; but at the present juncture of affairs, such imprudence is—is—I'll tell you what, my dear, if he does not take care what he's about, John Bold will be off with Eleanor.' 'I think he will, whether papa takes care or no; and why not?' 'Why not!' almost screamed the archdeacon, giving so rough a pull at his nightcap as almost to bring it over his nose; 'why not!—that pestilent, interfering upstart, John Bold—the most vulgar young person I ever met! Do you know that he is meddling with your father's affairs in a most uncalled-for—most——' And being at a loss for an epithet sufficiently injurious, he finished his expressions of horror by muttering 'Good Heavens!' in a manner that had been found very efficacious in clerical meetings of the diocese. He must for the moment have forgotten where he was. 'As to his vulgarity, archdeacon' (Mrs. Grantly had never assumed a more familiar term than this in addressing her husband), 'I don't agree with you. Not that I like Mr. Bold—he is a great deal too conceited for me; but then Eleanor does, and it would be the best thing in the world for papa if they were to marry. Bold would never trouble himself about Hiram's Hospital if he were papa's son-in-law.' And the lady turned herself round under the bed-clothes in a manner to which the doctor was well accustomed, and which told him, as plainly as words, that as far as she was concerned the subject was over for that night. 'Good Heavens!' murmured the doctor again—he was evidently much put beside himself."

Some of the characters in the story are drawn from the life,—and no reader of newspapers will mistake the original of the "Jupiter."

*Sappho: a Tragedy.* By Franz Grillparzer. Translated by L. C. C. Edinburgh, Constable & Son; London, Hamilton, Adams & Co.

HERE is the old, burning Greek legend passionately dramatized by a modern German poet. The Muse of Lesbos stands before us instinct with a fearful, fervid life, in which the heart of Woman and the soul of Genius meet, now in union, now in conflict—a life fraught with small blessing to others, brimming over with agony and glory to its owner.—The contours and the colours of Herr Grillparzer's heroine may not be according to the true antique. In his Sappho's triumph, love, and despair, after she discovers that her love has been wasted, there may be too much that resembles the modern 'Corinne.' The modes of Sophocles and Euripides, and the extant fragments left by the mythical Lyrist herself, must, perhaps, be forgotten, while we follow this German tragedy; but not real womanhood, not real suffering—not the solitude which environs some of those whom Fate has crowned,—not the earthquake which opens a grave at their feet, when they learn the truth, old as time and melancholy as death, that Genius can-

not claim Love as its reward!—We do not feel called on to anatomize faults, to establish disquisitions,—to complain of passages as too tedious, of rhetoric as too subtly spun in regard to this 'Sappho.' There is something of revelation in the heroine's character as it was conceived by Herr Grillparzer; something, therefore, also of creation; and the reader—after having consorted as largely as he must do with phantoms and puppets, with modern masqueraders or galvanized effigies instead of human creatures—will find such a work, when suddenly returned to, exercise startling power over him, let his cooler critical judgment decide as it will on the school to which the drama belongs. Such, at least, has been our own case.—We may fail to prove the potency of the spell by a single extract—the more as the translator before us is restrained rather than impulsive, more correct than musical. The poet to have rendered this tragedy into English was Mrs. Hemans. The following, however, is not infelicitous as a version of the scene in which the Woman begins to search and to mistrust herself—first to feel not only that sinking which follows a moment of preternatural excitement, but that yearning for sympathy which makes her alive to all that puts a gulph betwixt her and the confidence of her kind.—

*Sappho.* What can my poverty that loved one give?  
He stands there in the fulness of his youth,  
Adorned with all the fairest flowers of life;  
His scarce awaken'd mind in glad surprise  
The wide extent of its own powers surveys,  
Spreads out bold pinions, and to highest skies  
Directs, ambitious, its keen eagle gaze.  
All that is great, and high, and rich, and fair,  
Is his. The world belongeth to the strong.  
And I! O all ye gracious gods above!  
Oh, give to me the vanish'd past again!  
Blot out within my breast each deep worn trace  
That former sorrows—former joys have left.  
All I have felt—have said—have suffered—done—  
Annihilate it 'e'en in memory!  
Let me return once more to that far time  
When timid still, with childhood's rounded cheek,  
And feelings indistinct within my breast,  
On the new world I gazed with mind as new!  
When 'stead of sad experience, guesses sweet  
But dallied with the golden strings—and love  
Was a mere magic land as yet to me,  
An unknown, untrod, magic, stranger-land!  
*Melitta.* What ails my mistresses? Speak—What moves  
thee so?  
*Sappho.* Upon the edge of the deep gulf I stand,  
That yawns devouring between him and me;  
I see the golden dart that pierces the eye—  
Mine eyes can reach it—but my foot may not!  
We unto all who once have been allured  
From out the silent circle of their home  
By the vain shadow of an empty fame!  
They hold their course o'er a tempestuous sea  
In a most fragile bark. No flower blooms there,—  
There springs no seed, and there no trees wave green,—  
Nothing but grey indistinct around.  
They only see from far the cheerful shore,  
And all confused with hollow sound of waves,  
The voices of their loved ones reach their ear!  
If late reflecting—they would fain put back  
And seek the fields of home they careless left.  
Summer is over! Flow'rs their bloom have shed,  
(Taking off her wreath and looking at it sadly.)  
And only dry leaves rustle where they tread!

In another respect this play is noticeable—for the force with which the tide of emotion sweeps on. The scene closing the third act, where Phaon outrages Sappho by avowing his love for Melitta before her face, merely broken by a few wild interjections on the part of his victim, is finely conducted. Possibly, it may have been to win some sympathy for one who stands in so equivocal an attitude—in part to redeem this wavering Phaon—that Sappho was shown so openly tyrannical and vindictive in her passion. But by this we are not made to hate her. The German poet does not merely talk of the excess of her love—he displays it; and in this excess lie the might and the truth of his creation. Right or wrong, it is fascinating in its intensity.

We do not conceive that 'Sappho' is a play which could be acted on the English stage. The female characters strain our requisitions too highly for our entertaining any hope of seeing

them personated,—and a wordy and violent counterpart of *Norma* (without the music), and a comely and blushing *Adalgisa*, are, perhaps, the utmost that could be attained. These, in presenting such a tale, would be more repulsive than satisfactory. But there is an ideal drama, which, having read, we can fancy being acted,—and to test the value of 'Sappho' as belonging to this class of works, let the reader compare his impressions respecting it with those which he will derive on closing the more recent classical tragedy of modern times, which has given its author a permanent standing and success on the stage of his country—we mean the 'Lucrèce' of M. Ponsard. The French play may win his approval for its conformity with the canons of the Parisian stage,—but the drama of Herr Grillparzer will be recollected as a "charm of powerful trouble" belonging to no peculiar country.

*The Chinese Rebel Chief, Hung-Siu-tsen; and the Origin of the Insurrection in China.* By the Rev. T. Hamberg. With an Introduction by G. Pearse. Walton & Maberly.

SUCH a narrative as this ought to be received with caution. The materials were supplied to Mr. Hamberg, a late missionary of the Basle Society, by Hung-Jin, a relative of Hung-Siu-tsen, who is here represented as the leader of the great Chinese revolt. In Europe the pretender has hitherto been known under the name of Tien-te, or T'heenteh, though some accounts describe that personage as only captain-general of the insurgent troops, acting under the orders of a master. The version now proposed suggests that T'heenteh and Siu-tsen are identical,—and that the former appellation has been derived from a flattering title bestowed on the rebel Emperor by his adherents. But, without questioning the good faith of Mr. Hamberg or Mr. Pearse, we cannot avoid doubting the authenticity of Hung-Jin's report. Although "a cousin and intimate friend" of the insurrectionary chief, his knowledge did not come directly from him, but from his "relatives and friends." Now, as Hung-Siu-tsen claims about "five hundred" relatives, we are not much impressed by this fact. Moreover, these informants, notwithstanding their familiar acquaintance with the circumstances of the revolution and with the founder of the new dynasty, only go so far as to say "that they fully believe that T'heenteh is no other person than Hung-Siu-tsen." When the whole story is told, in detail, and the parentage, education, reveries, motives, and policy of the rebel leader are explained, it seems curious that a doubt should still exist whether a name which has become renowned in China, as well as in Europe, belongs to a real or to a fabulous person, or whether it applies to a chief already celebrated under another appellation. The Chinese are a people among whom we expect to find such a confusion of terms, which has caused, indeed, in the minds of learned Orientalists a certain scepticism as to the existence, at any time, of Confucius, or properly, of Kon-fu-tzee. In the same manner, it has been surmised that the Emperor talked of as prepared to mount the throne of the fallen Mantchus is a myth, or is represented in different quarters by different individuals, ambitious of succeeding the lords of the yellow robe. Of course, it is impossible that Confucius should have written a tenth part of the works ascribed to him; and also, it is reasonable to suspect that various impersonations should arise of the spirit of hostility which has been kindled in the northern and eastern regions of Asia against an alien rule. M. Huc believes the revolt to be the work of robbers, and discredits the influence of missionary exertions in largely moving the Chinese mind. MM. Yvan and Gallery give a



statement opposed, in many points, to the tale of Hung-Jin; which, however, we do not altogether disbelieve, though we refuse to concede to it the historical importance assigned by the editors of the present volume.

Half-civilized converts especially are apt to give imaginative accounts, not necessarily mendacious, of themselves and their brethren, since these are pleasing to missionaries. The figurative style of Eastern speech also is not to be forgotten. We remember an instance of Asiatic hyperbole which was noticed by a resident in Canara. His servant, a native proselyte, told him solemnly of a storm on the hills, with hailstones "as big as bulls."—"Was each stone as large as this nut?" inquired the missionary.—"No, no," said his servant; "but I mean they were very large!"

As for the "general appearance of truthfulness" ascribed to the narrative, it has escaped us. The story is too full and fluent, too marvellous and romantic to incline us to credulity. The main statements are,—that Hung-Siu-tsen, the native of a village about thirty miles from Canton, is sprung from a family of all but immaculate virtue; that his parents inhabited a humble cottage, in a back street, where he was born in 1813, and that he pursued from infancy a career as strange and as fortuitous as that of him who sleeps at Mecca. At his birth he received, according to the Chinese custom, a *milk name*, and was called "Brilliant Fire." Upon attaining maturity, however, he adopted his *literary name*, and styled himself *Siu-tsen*, or "Elegant and Perfect," Hung being the patronymic of his clan. When seven years old he was put to school:—

"In the course of five or six years, he had already studied and committed to memory the Four Books on Virtue, Conversations of Confucius, and works of Mencius; the Five Classics, or books of general philosophy, poetry, rites, and history; the Koo-wun and the Hau-king, or memoir of filial duty. Afterwards, he read for himself the History of China, and the more extraordinary books of Chinese literature, all of which he easily understood on the first perusal."

No circumstance is omitted from the narrative which could render it attractive, curious—and incredible. Every one admired and loved the elegant and perfect scholar; teachers were proud of instructing him without payment; his relatives brought him food and clothing that he might continue his studies, yet, at sixteen he was forced to lead herds to pasture. But he soon found friends, and was elected to be tutor of the village. From that time he made progress in the ineffectual and formal pedantry of China, but was unsuccessful in his attempt to obtain a high-class diploma. Now comes the strange part of the story, which is not criticized by the narrator, who repeats it on the testimony of Hung-Jin. Siu-tsen visited Canton in 1836, and again entered the intellectual Olympia in search of academic honours.—

"Just before the office of the Superintendent of Finances, he found a man dressed, according to the custom of the Ming dynasty, in a coat with wide sleeves, and having his hair tied in a knot upon his head. The man was unacquainted with the Chinese vernacular tongue, and employed a native as interpreter. A number of people were gathering round the stranger, who was prognosticating respecting the fulfilment of their wishes, even without waiting for questions on their part. Siu-tsen approached the man, intending to ask if he should attain a literary degree, but the man anticipated him by saying,—'You will attain the highest rank, but do not be grieved, for grief will make you sick. I congratulate your virtuous father.' On the following day he again met with two men in the Liung-tsang Street. One of these men had in his possession a parcel of books, consisting of nine small volumes, being a complete set of a work entitled '*Keuen-shi-leang-yen*,' or 'Good Words for exhorting the Age;' the whole

of which he gave Hung-Siu-tsen, who, on his return from the examination, brought them home, and after a superficial glance at their contents, placed them in his book-case, without at the time considering them to be of any particular importance."

We pass over his sickness, his etherial visions, his ecstasies, the change in his aspect and demeanour, and hasten to resume the tale of the books he thus received and thus disposed of, "after a superficial glance at their contents." They consisted of some tracts compiled from the Bible, and explanatory of its doctrines. Hung-Siu-tsen's cousin borrowed, read and returned them, remarking,—

"that their contents were very extraordinary, and differed greatly from Chinese books. Siu-tsen then took the books, and commenced reading them closely and carefully. He was greatly astonished to find in these books the key to his own visions, which he had had during his sickness, six years before; he found their contents to correspond in a remarkable manner with what he had seen and heard at that time."

The literal meaning of all this is, that Siu-tsen, by his dreams, became prescient of the Scriptures without perusing them. Of course, the unpoetical explanation would be, that his visions were reminiscences of what he had read during the "superficial glance" to which allusion has been made. Upon that hint, however, he became the preacher of a doctrine partially new to the Chinese, and thenceforth his career is described as similar to that of Mohammed in Arabia and of Nanak in India. A certain proportion of Christianity was blended with the tenets he promulgated and the discipline he enforced: he was a moral reformer as well as an iconoclast; but there was obviously no little ambition mixed up with his religious views. We pause, however, to note the ideas of Hung-Jin on the nobility and dignity of his kinsman's appearance.—

"He sat erect on his chair, with his hands placed upon his knees, and his feet resting a little apart, but never crossed on the ground, without leaning backwards or to either side; and though sitting for hours, he never appeared fatigued. He did not look aslant or backwards; his pace in walking was dignified, neither quick nor slow; he now spoke less than before, and seldom laughed."

Much as he hated the idolaters' images, this Chinaman must have resembled one of them as he sat, with his feet apart, his limbs straight, his hands on his knees, his back stiffly withdrawn from the chair, and his eyes fixed, like that of a Crusader's effigy. However, the predatory tribes abounding in China began to extend their action; the new prophet attracted multitudes of them to his flag, and declared open war against the reigning dynasty. The Triad Society, we are told, was entirely subordinate, and played only a secondary part, for Siu-tsen cautiously discountenanced any idea of seeking for the lost lineage of Ming.—

"Though I never entered the Triad Society, I have often heard it said that their object is to subvert the Tsing and restore the Ming dynasty. Such an expression was very proper in the time of Khang-hi, when this Society was at first formed; but now, after the lapse of two hundred years, we may still speak of subverting the Tsing, but we cannot properly speak of restoring the Ming. At all events, when our native mountains and rivers are recovered, a new dynasty must be established."

There is policy here, but egotism also. He was already a pretender, and his adherents soon elected him to be Emperor of the new dynasty which divides the Chinese realm.

The story thus presented contains, very probably, some truth. But we scarcely think it accounts for the revolution in China. We seek elsewhere for "the primary origin" of that wonderful movement. Siu-tsen, no doubt, fills a part—perhaps a high part—in the drama;

but the causes are, as we think, more ancient, more widely diffused, more deeply founded in the social state and political vicissitudes of China, than we are allowed to infer from the relation of Hung-Jin. The statement is curious as containing a simple Chinese version of a mysterious history; but as portions of it are obviously addressed to the credulous, we value it as little more than a poetical narrative slightly suggested by actual incidents.

*Transactions of the Ossianic Society for the Year 1853.*—Vol. I. *The Battle of Gabhra.* By Nicholas O'Kearney. Dublin, printed for the use of the Members.

THE Ossianic Society designs to publish, from manuscripts, the Irish originals of those poems which were manufactured, as is contended by Macpherson, into his Poems of Ossian. To have been consistent, the new Society should have repudiated the very name of Ossian. Oisín is the form in which the name of the old minstrel appears in these poems. The work now presented as the first-fruits of the Society's labours contains several poems upon the Battle of Gabhra,—well known to persons acquainted with these recondite matters as being the engagement which put an end to the rule in Ireland of the Fenian heroes, whose achievements are the great subjects of Irish traditional song. This Battle of Gabhra is also the same which Macpherson converted into "Temora." The chief poem is in the form of a dialogue between Ossian, or Oisín, who was engaged in the bloody fight, and St. Patrick, who came into Ireland about 150 years afterwards. There exist shorter but more ancient Ossianic poems on the exploits of warriors slain at Gabhra. Several of these are here printed, including the one which is perhaps the most ancient of those which at present remain, and the foundation of much that was subsequently written. This is printed from a manuscript, said to be of the twelfth century, entitled 'The Book of Leinster,' preserved in the Library of Trinity College, Dublin. The present volume has been edited by Mr. Nicholas O'Kearney. His illustrative matter, although we cannot say that it always carries with it our assent, has evidently been compiled with care.

Two points of belief asserted to belong to Irish bardic antiquity are of a very distinguishing character,—that, namely, in an elysium of Eastern voluptuousness, and that in the transmigration of souls. We do not assert—for in these matters it is necessary to speak by the card—that either of these points has ever been satisfactorily established; but Mr. O'Kearney supposes the following extracts from a long poem attributed to Oisín, to allude to a fanciful state believed in, and not to a fanciful state of existence poetically imagined. *Tir na n-Og* means "the Land of Perpetual Youth." It is thus described:—

*Tir na n-Og* is the most beautiful country that can be found,  
The most productive now beneath the sun;  
The trees are bending under fruit and bloom,  
While foliage grows to the top of every bramble.

Wine and honey are abundant in it,  
And everything the eye ever beheld;  
Consumption shall not waste you during life,  
Neither shall you see death or dissolution.

You shall have banquets, gaming, and drinking,  
You shall enjoy the enchanting music of the harp;  
You shall have gold and silver,  
You shall also have many jewels.

You shall get a well-fitted protecting coat of mail,  
A gold-hilted sword capable and quick for execution;  
From which none ever escaped alive,  
Who beheld the keen-edged weapon.

You shall get one hundred merry young maidens,  
Bright and shining like the sun;  
Who excel in shape, form, and features,  
And whose voices are sweeter than the melody of the birds.

You shall get one hundred champions very expert in battle,  
All well versed in feats of activity,  
Armed and clothed ready to attend you,  
In Tir na n-Og, if you come with me.

—There is certainly less of the cold North than of the bright dreams of an Eastern sky in these imaginings.

The other doctrine—that of the transmigration—is brought by Mr. O'Kearney to bear upon the historical value of these poems. The anachronism of making Oisín and St. Patrick contemporaries having been remarked upon, Mr. O'Kearney offers the following explanation:—

"It is very possible St. Patrick met some old Pagans, if not Druids, whom he converted, and who gave much information relative to Ireland, but most probably it was too much sprinkled with Pagan abominations, since, it is said, that he, on one occasion, burned three hundred volumes of Druidical works. It is doubtful, however, if St. Patrick ever saw the real Oisín, but only some Druid or old *seanchaidhe*, who believed himself to be Oisín revived, in virtue of the Druidical doctrine of metempsychosis, or transmigration of the spirit into other bodies."

—This is an explanation which, as it seems to us, can produce little effect upon the original objection, even although fortified by the stronger, but strictly analogous, story of Tuan Mac Coireall. This worthy was able to relate the history of the antediluvian colonization of Ireland, because being then a man and alive, upon his death he lived 300 years as a deer, then 300 years as a wild boar, afterwards 300 years as an eagle, from which state he passed for 300 years into that of a salmon. In his fishy appearance he was caught by a fisherman, and presented as a dainty morsel to the Queen of Ireland. Her Majesty, "immediately when she tasted it, conceived and brought forth the noted Tuan Mac Coireall," who, in due time, related the history of the primitive colonization of his doubly native land,—"and no person," remarks Mr. O'Kearney, "could doubt the accuracy of the history, simply because, like Oisín, Tuan witnessed all the facts he related." Whether we believe his history or not, we may hope that Tuan, after his second residence in the flesh of man, was able to pass that mysterious bridge said to be the complement of the Irish doctrine of transmigration, and which is unquestionably one of the beautiful products of the rich imagination of the East. It is called "the bridge of one hair":—"we withhold the original Irish designation, but have it ready to produce in case of necessity. Its passage is easy to the just, but on the touch of the wicked the bridge collapses until it is ultimately neither broader nor stronger than a single hair! Woe betide the poor wretch who is then upon it."

*History of My Life*—[*Histoire*, &c.]. Part II.  
—Part III. Chapters 1 to 3. *Feuilleton* of *La Presse*.

OUR last notice of this singular work closed with the marriage of Madame Dudevant's father. At that point the general reader may find it expedient to pause and clear his brain; since the "History," if not read with some judicial sagacity, may bewilder him, both by the nature of its facts and the ingenuity with which these are grouped and propounded. To persons of a lively turn, the French Lady's narrative may recall the quatrain from the fairy burlesque—

Suppose that I were you,  
Suppose that you were me,  
Suppose that both were somebody else,  
I wonder who we should be.

They will be tempted, too, to recollect *Lady Blarney's* "Virtue, madam, virtue!" which so profoundly impressed *Mrs. Primrose*, by the manner in which Madame Dudevant throws off her

theory of "solidarity" over the crooked branches of her family tree. She wastes time and labour on details of no interest, on passages which it is useless to follow,—on facts stated singly in order that their bearing on other facts may not create a prejudice. Page succeeds to page, paragraph to paragraph,—in order merely (it seems to us) that we may arrive at some such climax as this:—"I am what I am; I have written what I have written, from having been born of gifted people, who—partly from circumstance, partly from temperament—despised the established ordinances and arrangements of morals and law. I passed my childhood with a brother (who was not my legitimate brother),—I was separated from a sister (who was not my legitimate sister). I learned as I grew up that the semi-royal origin of my grandmother, so dearly prized by her, was disputed, owing to some ambiguous phrases in the 'Mémoires' of Marmontel; which matter in debate was only settled by the testimonies and researches of her brother (who was not her legitimate brother). During a large part of my life I was in doubt as to my own parentage. Can you wonder, then, if I have inherited instincts and advocated principles of rebellion against the world's established code of domestic obligation and duty?"

Had Madame Dudevant said something like this openly when commencing her book, instead of confessing (for her ancestors) with the sentimental subtlety of a consummate artist,—she would have been more intelligible, and she would have appeared to have been more honest. We say "appeared," because we believe there has been no intention on her part to gloss over or to mislead. Why, then, it may be asked, must she resort to all that fencing and management of which we have been speaking? The answer and the reason may be found among the regrets, qualifications, references to past "enthusiasms" and to present tolerations, which the reader will not fail to mark in her "History." These, we repeat, are thrown out unconsciously. We conceive that they must not be cavilled at as hypocrisies, so much as regarded as the inevitable experiences of mature genius, when it has commenced its career in youth with turbulent defiance. Again and again those who were rebels and heretics may be remarked as pausing at the cross-roads in middle-age,—again and again be seen nervously stealing back towards shrines of shelter established by Custom, when the shadows of evening begin to fall. If, as Wordsworth sings, "the world is 'oo much with'" the common-place and the fearful, it may have been too little with the original and audacious to admit of their ultimately working out their purposes in calm independence of the world. A craving for reconciliation hardly ever fails to succeed to antagonism like theirs. Further, by authors like Madame Dudevant, the world is often most solicitously courted when it is most violently dared. Nor is it of much consequence to our argument if the world courted be composed, not of specious hypocrites and fools of fashion, but of beneficent actors and noble thinkers. Be the audience to be influenced what it may, the very desire indirectly to make the best of a difficult case attests its direct badness. Those who are at ease have no need to plead, to manage, to reveal by halves;—to fascinate with glimpses of a fact, against which, if we saw it as a whole we should exclaim. Those who are not at ease dare not—cannot—move, speak, write naturally. They have recourse to expedients, stratagems, mystifications and false colourings, whether they know it or not. And thus it is with the French Lady. More than this we need not say—less than this we ought not to say—having undertaken to deal with Madame Dudevant's confessions. They

can harm none, when their bearing and meaning are plainly, not uncharitably, understood. They will make some readers—and these not illiberal ones—thoughtful and melancholy.

Shakespeare's *Beatrice* found a far-fetched pedigree for her merriment in the star that danced "under which *she* was born." If analogies hold good, Madame Dudevant ought to be sprightlier even than *Signor Montano's* tormentor,—under such auspices of gaiety was she ushered into life. The circumstances of her birth even outdid those of the Scottish gentleman,—who, Scott tells us, was all his life called "the Parenthesis," from his having come into the world betwixt the hands of a rubber at whist. The young couple, her father and mother, were sheltered in very poor apartments in Paris, being afraid to confess their marriage to the bridegroom's aristocratic mother, but not in too much awe to divert themselves. They were dancing one day—the bride in a rose-coloured dress, and Monsieur playing for the dancers on his violin—when Madame Victoire stepped out of the *quadrille* and left the room. Hardly was the last *chassez-huit* over, when her sister Lucie, who had followed her, cried,—

"Come, come, Maurice, you have a daughter. \* \* \* She was born to music, and among roses. She will have good fortune," said my aunt.

Surely, the young Lady who entered life to the tune of so pretty a prophecy ought to have been as beautiful as a Fairy. But Madame Dudevant, though she takes the utmost pains to represent herself as a poetess, from her cradle upwards,—giving a series of early recollections, the harmony and grace of which must owe something to the retouching of the full-grown artist who narrates them,—seems almost as anxious to disclaim every pretension to personal beauty, as she is to prove the infantine stirrings of fancy, passion, and a rebellious spirit of democratic liberalism.—

During my infancy [says she] I gave promise of being very beautiful,—a promise which I have not kept. This was, perhaps, my own fault; for at the age when beauty comes into flower I already passed whole nights in reading and writing. As the daughter of two beings whose beauty was perfect, I ought not to have degenerated,—and my poor mother, who valued beauty beyond every other gift, often reproached me in simple earnest for it. For myself, I have never been able to constrain myself to care for my appearance. As much as I love the utmost cleanliness, as much have all attempts at effeminacy appeared insupportable.

After a tirade against hats and caps worn for the sake of the complexion, gloves that soften the hands, and shoes that reduce the feet within elfin limits, Madame Dudevant goes on to describe herself, feature by feature,—and says:—

I had only one moment of freshness—beauty never. My features, nevertheless, were well formed, but I never studied how to give them the least expression. The habit which I contracted almost in my cradle of indulging in reveries of which I can give no account to myself, gave me early an air of stupidity. I speak out the word, because during all my life—when I was an infant, in my convent, and in my own intimate family—I have been told that it is so; and it must needs be true.

We cannot help again recalling to the reader how Byron and Rousseau, and other confessing persons, have fancied that there might be a beauty in exaggerating their moral ugliness. Is Madame Dudevant utterly clear of what *Uncle Selby* called "femality," in elaborately dwelling on her want of personal charms? After all, perhaps, Madame de Staël may have been the less weak and womanly of the two, when she so loudly and openly expressed her envy of the dazzling beauty of Madame Récamier. Our authoress is too fine an artist not to know that the really plain and stupid women in her books are dismissed with an epithet, and



not, as here, promoted to the honours of a catalogue of "cheek and lip and eye."—Rarely has coquetry been more solemnly ingenious in its devices and disclaimers.

Nor does the history of her mind and affections, as traced by Madame Dudevant, seem to us more simple and sincere than her highly finished picture of a person which she assures us is wholly unattractive. But she paints characters, and describes scenes capitally, when she has no apology for her own eccentricities in hand—no mystical influence to ascribe to them—no precocious enthusiasm or partizanship to remember. There was enough in the events of her infancy, as well as in her inherited instincts and temperaments, to make any woman conspicuous had she not even been born French and a poetess. Her grandmother, who, she tells us, "loved her father with impassioned jealousy," and set great store by family (!), did as much as her good heart permitted to annul her son's marriage. She got an old libertine *Abbé d'Andrezel* to repair to Paris, with the purpose of trying the question; and, in the hope of procuring evidence that her son had disgraced the Saxe blood by a marriage tending to his ruin, she induced the Mayor of the fifth *arrondissement* to send a spy for the purpose of reporting on the domestic means and habits of the young Dupins. The spy, however, saw nothing to disapprove of—the Mayor counselled the Lady of Nohant to make the best of her son's "bargain," and an adroit introduction of little *Aurore* to her grandmother, managed much as such a business would be managed in a novel, softened old Madame Dupin's heart, and brought about a recognition, if not a reconciliation. The two women could never become really attached to each other—the one believing in "right divine," as an old Countess should do,—the other standing up for the privileges and pleasures belonging to a child of Paris: a curious compound, so far as we can make out, of fearlessness, frivolity and fierce jealousy. As the 'History' proceeds Madame Dudevant returns again and again to her mother, adding touches and traits to the picture, which confuse it as a whole, without softening outlines too harsh in their first line to be ever obliterated. In spite of the reassuring report laid before old Madame Dupin by the familiar of *M. le Maire*, the household and nursery management of the young couple seems to have been more original than comfortable. Early in the record of it we are introduced to a family friend, whose value and excellence Madame Dudevant assures us are "inappreciable."

Pierret was the son of a small landowner in Champagne, and from his eighteenth year was clerk in the Treasury, where he always held a very modest place. He was the ugliest of men; but there was a goodness in his ugliness which engaged confidence and friendship. He had a big flat nose, thick lips, very little eyes. His fair hair curled obstinately, and his skin was so absurdly pink and white that he always looked young. \* \* \* He had not the least morsel of what is called *esprit*; but since he judged everything with his heart and his conscience one could ask his counsel in the most delicate affairs of life. \* \* \* His tastes were prosaic enough. He loved wine, beer, a pipe, billiards, dominoes. All the time that he did not pass in our house he spent at the *Cheval Blanc*, a smoking house in the *Rue Faubourg Poissonnière*. \* \* \* With all this he was very nervous, and, consequently, angry and susceptible. \* \* \* There is no imagining the rudenesses and the outbursts which I have had to put up with from him. He would stamp his feet, roll his little eyes, become red, and go through the most fantastic grimaces while he addressed the most violent reproaches to you, in language anything but measured. My mother had the habit of not paying the least attention to these. She contented herself with saying, "Ah! Pierret is in a passion, we shall have some famous ugly faces;" and on this,

Pierret, forgetting his tragical tones, would begin to laugh.

When Pierret was in the melting mood, and would weep because he fancied himself not sufficiently appreciated, Madame Victoire Dupin would pinch him to make matters right. From the first moment of their acquaintance he seems to have taken his place in the house as useful friend. He kept Maurice Dupin's money matters straight, paid bills for him, and persuaded creditors to wait. He early, too, began to assume authority over our historian—since perceiving that her mother understood little of the duties of maternity, he took the little girl home with him to his own lodging, and weaned her there!—When her father used to ride away to join the army, he would say among other farewells: "Pierret, I recommend my wife and children to thee, and if I do not come back remember it is a charge for life." Persons have hinted, adds Madame Dudevant, that Pierret was too intimate a family friend: but this she does not believe. He subsequently married a general's daughter without fortune, whom her mother spoke of as an estimable person.

When Maurice Dupin was in Spain with Murat, as *aide-de-camp*, his wife became terribly jealous of him. The letters which he wrote explaining the separation as one necessary to his military advancement by no means allayed her suspicions. Join her husband at Madrid she would, though on the eve of becoming a mother again. Pierret packed her and her little daughter up for the journey on the road. Madame Dudevant recollects distinctly meeting the Queen of Etruria and her daughter bound for Bayonne, whither they were hastening to place themselves under the protection of Napoleon.—

This was for me (says she) a tolerably lively sensation—for there were always in my fairy tales Kings and Queens, whom I had fancied to be beings of extraordinary beauty, luxury and splendour. Now, the poor Queen whom I saw wore a poor white dress, scanty, as the fashion then was, and discoloured with dust. Her daughter seemed to be eight or ten years old, and wore the same sort of dress,—both seemed to me very brown and ugly. They had a sad and disturbed air, so far as I recollect,—they had neither suite nor escort, flying as they did, rather than travelling: and my mother remarked in a careless tone, "There's another Queen running away."

More regal impressions were made on the little girl by the palace in which they were installed in Madrid, as belonging to the staff of Murat. The child seems to have attracted his notice, and to have been attracted by him. She called him—still full of fairy lore—*Prince Fanfarinet*. To amuse him she was dressed up by her parents in a hussar uniform, with pantaloons, spurs, sword, sabretash, all in miniature. Thus early did Madame Dudevant acquire that taste for doublet and hose which M. Calamatta of later years perpetuated in his singular *frock-coat* portrait of George Sand. Little *Aurore* had her Spanish costume, too, in which she danced a baby-bolero. But more painful experiences of Spain are in the 'History' of those days at Madrid; her mother always used to aver that calamities were prepared for them by Ferdinand VII., the Prince of the Asturias. He secretly hated Murat and his officers, and, under the guise of complimentary presents, plotted their destruction. He gave Maurice Dupin the half-wild horse which subsequently threw its rider and killed him. The half-wild woman maintained, too, that her son, who was born shortly after their arrival at Madrid, had foul play.—

My mother pretended that out of hatred against the French, the Madrid surgeon who attended her put out the eyes of her boy. She fancied that she had seen him while she was lying in the exhaustion

which succeeded the paroxysms of child-birth, press with his thumb on the eyes of the infant, and that she had heard him mutter betwixt his teeth, "This one shall not see Spanish daylight."

This horrible idea was probably one of the many hallucinations cherished by one alike quick and ignorant, and who is described as having been able, with or without cause, to work herself up into the most unbridled and bitter frenzy. The poor blind child, however, did not live to know his misery. So soon as Madame Victoire Dupin was able to travel they returned to France. The journey, which is graphically narrated, was a rough one—both children sickened on the road, and shortly after they reached Nohant the boy died. An inconceivable scene followed the boy's death—inconceivable, because it is here dressed up with dialogue, climax of incident, and other romantic effects, such as no actor in it could have recollected, narrated, or set in order. On the night of the infant's burial the husband reproached his wife with the jealousy, which had impelled her to make that journey to Madrid, when her health rendered it so unfit for her to travel. She had thereby, he said, injured their boy. The poor woman, irritated by her distress, dwelt on what she imagined the surgeon to have said; and from the idea of foul play done by him to her baby on its birth, her morbid imagination suggested the more hideous idea of premature burial. She prevailed on her husband to go there and then to the cemetery, and to exhume the infant's corpse. It was brought home to her; she kept it beside her for another day—then she had it buried anew in their own garden, at the foot of a pear-tree. To what purpose has this fantasy of ill-regulated grief been disinterred?—on the "solidarity" theory, to prove that Madame Dudevant has a right by inheritance to the fantastic combinations which she introduces into her fictions?—or from some morbid notion of illustrating the unworldly and impassioned character of her mother? Considered in either point of view, the anecdote becomes repulsive, when published of a parent by a daughter who has prefaced her 'History' by a tirade against indiscreet confession.

A few weeks after this painful transaction Maurice Dupin was killed; being, as we have said, flung from the violent horse which had been given to him by the Prince of the Asturias. This calamity is strikingly described. His mother, who, like other French fine ladies of the olden time, had hardly the use of her limbs, walked out some miles from her home at the dead of the night, uncovered and ill shod, but reached the spot only after life had passed. His wife, in her first paroxysm of despair, vented the exclamation—"And I, who was jealous of him! Well, I shall be so no more!" Tragic poet never devised wilder or more feminine outburst of agony, remorse, and strange security blended. Our historian narrates that it was remembered and repeated in after days, to the disadvantage of the widow, and discusses its real meaning in a manner more critical than filial, even allowing the fullest force of the temptation to prove all her own peculiarities hereditary and inevitable.

For a few years after this frightful catastrophe Maurice Dupin's mother and widow remained together,—bound one to the other by their bereavement, and kept asunder by a rivalry which did not cease because there was no one to choose or to declare whether he loved best his jealous mother or his jealous wife. But the latter, Madame Dudevant frankly owns, was insupportable to live with,—a sort of gifted savage, full of energy, untutored genius, manual dexterity,—one who knew the arts "of a woman of the people," and possessed, in full measure, her foibles. After having enumerated the thou-

sand things which Madame Victoire could do, and did with her hands,—

She was, then, magnificently organized, says her daughter.—"She had so much mother-wit, that when she was not paralyzed by her timidity,—which was extreme in the case of certain persons,—she could be positively dazzling. \* \* \* When thoroughly at her case, hers was the sharp-cutting, comical, picturesque language of a child of Paris,—to which nothing in the world is comparable. In the midst of all this were flashes of poetry—things felt and said as they cannot be said by people who are aware that they are saying fine things. \* \* \* She was satisfied with her own beauty, without being proud of it; and would say, simply, that she had never been jealous of the beauty of others, finding herself sufficiently well provided in that respect. But in my father's case, she was tormented by the superior intelligence and education which she attributed to the women of the world. \* \* \* She was irascible to the utmost point, and to quiet her it was necessary to feign anger. Grief and patience exasperated her; silence drove her mad,—and it was because I respected her too long that she was so long unjust to me. \* \* \* I have a hundred times seen my mother, outrageous to a frightful pass, suddenly aware that she had gone too far, burst into tears, and raise those whom she had just been tramping under foot to positively adoring her. \* \* \* She had admirable changes of mood, when she was insulting her enemies. If Pierret, to bring her passion to an end, or, more honestly, because he saw with her eyes, chimed in with her maledictions, she would turn suddenly on him—"Nothing of the kind, Pierret," she would say, "You have no reason. You don't see that I am angry; that I am saying unjust things, and that in an instant I shall be in despair for having said them." \* \* \* She was as cunning as a fox, and directly afterwards as naïve as a child. She lied without knowing it, with the most perfect good faith. Her imagination and the ardour of her blood, perpetually ran away with her: she would accuse one of incredible misdeeds,—and then, all at once, she would stop and say, "But what I am saying is not true! No, there is not a word of truth it! I have dreamed it."

Such a tempestuous creature as this could hardly be expected to suit that composed, highly-bred personage, her mother-in-law; especially since, to keep the two asunder, there were meddlers and whisperers, as well as offences of old days still unforgotten, and jealous memories that still rankled. Though Madame Dudevant was "born to music and among the roses," she must, early in her childhood, have learnt the meaning of such things as discords and thorns. After a few years of painful companionship, the elder lady propounded her desire of taking the sole charge of little Aurore, the younger one being bent on returning to Paris, where her elder child was at school. This transfer, however, was not completed without many struggles on the part of the mother and on the part of the historian, who recalls all that passed in her mind and heart, with the experience of a true artist. The mediator betwixt her mother and grandmother was her uncle, the Abbé de Beaumont, who came to Nohant for a summer, in order to arrange the treaty. The last passages from this family history which we shall paraphrase on the present occasion shall be devoted to the portrait of this sprightly, luxurious man of the old French world.—

He was a genial man—a trifle careless, too, as old bachelors are apt to be—a man remarkable for a ready and fertile wit—at once selfish and generous in character. Naturally sensitive and ardent, celibacy had made him self-engrossed; but that self was so amiable, so gracious, so fascinating, that one was obliged to forgive his not entering into one's troubles to a point at which he would have been unable to divert one out of them. He was the most beautiful old man whom I have ever seen in my life. His complexion was fair and delicate; he had the same soft eyes, regular and noble features, as my grandmother,—but the lines of his countenance were finer; its expression was

more animated than hers. At that period he still dressed his hair in *ailes de pigeon* powdered, and with a *queue à la Prussienne*—wore black satin breeches and buckled shoes; and when he had over his coat his violet silk gown, wadded and quilted, he had the air of an old family portrait. He loved his ease, and kept house with old-fashioned luxury. His table was as refined as his appetite. He was despotic—impetuous in words, liberal to weakness in his actions.

We should like to represent, as well as our English enables us to do, Madame Dudevant's capital and richly-finished picture of this luxurious old gentleman's home at Paris,—with his antique furniture—his *gouvernante* who cared for his comforts—his capital Sunday dinners, and his established circle of Sunday-dinner guests,—among these were Madame de Marlière, a philosophical old lady, ugly and queer, who talked incessantly and ate like an ogress (elsewhere commemorated by Madame d'Abrantès in her *Memoirs*), and Madame de Pardaillan, who, not believing in the influence of the music and the roses, prophesied for little Aurore a future in which her chief happiness must lie in the amount of forgiveness which she could bestow on her enemies!—We should like to have also paraphrased the passages in which Madame Dudevant tells us that this charming Abbé uncle sale for the portrait of the Canon in her 'Consuelo,' with exaggerations and improvements. These she substantiates and defends,—warning up as she always warns when some question of Art is discussed, in some eloquent paragraphs. For the last of these, however, we will make room: because it contains truths (and truisms) as generally neglected as if the Author of 'Consuelo' had only now discovered them for the first time.—

What Lavater says respecting the differences of physical reality is still more true when it is applied to relative verity in Art. Music is not imitative harmony, at least imitative harmony is not music. Colour in painting is only an interpretation, and the exact reproduction of the real tones is not colour. The characters in novels then are not figures copied from existing models. To paint one person, it is necessary to have known a thousand. If the author had only studied a single one, and wished to make an exact copy of him, the portrait would resemble no one and seem impossible.

We must here leave our historian under the tutelage of Madame Dupin; troubled by being made to learn genteel behaviour, and distracted by her preference for the stormy life and companionship of her angry, gifted mother. As the chronicle proceeds, new characters it is to be hoped will appear. The section which we have glanced at in the above is too prolix in its sentimentalities, and will be found tiresome by readers who have less patience with the acts and artifices of the Confessional than the *Athenæum*.

#### OUR LIBRARY TABLE.

*A History of the English Poor-Law, in connexion with the Legislation, and other Circumstances affecting the Condition of the People.* By Sir George Nicholls, late Poor-Law Commissioner. 2 vols. (Murray).—The scope of this work is narrow. Sir George Nicholls writes up to his title—a history of the Poor-Law, not of the Poor,—though the one narrative seems inseparably connected, in its historical meaning, with the other. Thus we follow the late Commissioner through a long series of legislative acts, tests, penalties, and modes of relief; but the great human mass affected by these statutes remain in dubious gloom. There is an elaborate enumeration of the devices employed to keep the "common sort" in order, such as whipping-posts, pillories, and death without benefit of clergy; but the character of the poorer classes, and the real vicissitudes of their history, are still left undescribed,—though Sir George Nicholls has compiled two volumes on a subject closely connected with them. His work is, in reality, a legal review, laying open the course of English legisla-

tion, with reference to the maintenance of destitute persons and the chastisement of vagabonds. When, however, historical events, arising out of impulses and resolves on the part of the populace itself, fall into the train of the narrative, they are slightly noticed, and not at all explained. Wat Tyler's movement is glossed over, Walworth's reward is forgotten, and Jack Cade's rebellion remains what it was before, an unwritten page of English history. It is not to be regretted, however, that Sir George Nicholls confined himself, for the most part, to the preambles and clauses of parliamentary acts. Had he diverged more widely from these, and lost sight of his special purpose, incomplete as it was, his book must have been spoiled by a deficiency of critical research, little consistent with its present accuracy of legal reference. A few authorities, all obvious, and some of equivocal value, satisfy him on all questions of a more general nature than those which have formed the peculiar basis of his studies. It results that the work contains matter that will be useful to lawyers, commissioners, and guardians of the poor, and its recital of legislative enactments will spare some trouble to more profound and philosophical writers; while as a history of the Poor-Laws in their extended relations, their origin, their political significance, and their social effects, it can in no way be regarded.

*Ruth Hall: a Domestic Tale of the Present Day.* By Fanny Fern. (Houlston & Stoneman).—The delicious "Marry come up!" of the American dasher, by which the *Athenæum* was some months ago dragged into shame and scolded into silence, does not hinder us from saying that the beginning of 'Ruth Hall' is more to our liking than any of Fanny Fern's former ruralities; and that, unpleasant as are some of the combinations, it shows a certain power of style which makes us fancy that the Lady might be the Sterne of America, if she would only take to wise ways. But what "a present day" is the one which is here pictured!—a night, call it rather, of hard, hideous, vulgar selfishness, in which everything like domestic trust or tenderness is blotted out, save such as centres in that "bright and particular star"—the heroine herself. Her mother hates her—so does her mother-in-law—her father dislikes her—so does her father-in-law. All four conspire, when she is poor and a widow, to grind her down—to afflict her,—to torment her by forcing her children from her,—to envy and "vilipend" her when she becomes an authoress as famous as Fanny Fern! What is worst, her brother is equally envious, ungenerous and malignant. He is a literary man of pleasure, who has travelled in Europe; and, on his return to the New World, has assumed the airs of an *arbitre elegantissime* and a protector of rising genius. When Ruth Hall begins to write, however, he insults her "articles" in place of inserting them in his magazine; telling her that she is fit for no head-work. When she becomes famous—leaping into "sale and profits" as rapidly as, Fanny Fern tells us, she herself has done, this hollow Mr. Hyacinth claims the relationship, and also the merit of having brought her forward! There is more than sentimental misery in this—an appearance of serving up real experiences with a hard and sharp eye to business, which, we doubt not, will sell Fanny Fern's book. Let it be only suspected that a woman is telling her own story in her story, and her readers will be quadrupled:—and scandal will take charge of her literary reputation for better, for worse. In short, as we have heretofore said, we have met few female writers less innocent of wiles and worldly wickedness than Fanny Fern. But she talks about affection, and belief, and nature, and impulse, and free speech, very nearly as bravely as Mr. Barnum talked about his Bible in his wonderful Charlatan's *Vade-mecum*!

*A Sketch of the Rise and Progress of Christianity.* By Robert William Mackay, M.A. (J. Chapman).—This is a book with which we cannot meddle. The author is of opinion that Christianity has dwindled down to what appears to be "a drivelling, feeble, desultory thing"—"a distorted burlesque of the original, exhibiting itself chiefly in Sabbatarian absurdities, and a crazy infatuation about the



prophecies!" By way of contrast to its present condition, he traces its history down to the time of Wycliffe, with considerable learning, and, as may be supposed from what we have quoted, with abundance of freedom.

*History of Christian Churches and Sects from the Earliest Ages of Christianity.* By the Rev. J. B. Marsden. Part II. (Bentley).—The present Part contains complete articles upon the Brownists, the Calvinists, the Coptic Church, the Docetae, the Donatists, and parts of articles upon the United Brethren and the Church of England. The author displays a generous abhorrence of persecution, very becoming in every man and especially so in an ecclesiastic; but his work is of the same character which we attributed to the former Part. It is full of proofs of haste and want of consideration.

*Popular British Conchology.* By G. B. Sowerby. (Reeve).—The name of Sowerby is a guarantee that a book on shells will be well written. Mr. G. B. Sowerby maintains the character of his father and grandfather as a naturalist, and has here produced a very instructive volume as an introduction to the study of shells. We say of shells, because although Mr. Sowerby has, where needful, described the inhabitants of the shells, the object of the work is rather to assist the conchologist than the student of anatomy. This work belongs to Mr. Reeve's illustrated series on Popular Natural History, and is a worthy companion to some of the latter volumes, of the value and interest of which we have spoken when they were published. It will be seen by the title that this work is confined to British shells, and as such will be found more useful for a beginner in natural-history science. It will be found a most convenient handbook at the sea-side, as all the more common shells are not only described, but illustrated. This work will serve as an admirable introduction to the great work on 'British Mollusca,' by the late Edward Forbes and Mr. Hanley.

*The Collodion Process.* By Thomas H. Hennah. (Knight).—*The Waxed-Paper Process.* By Gustave Le Gray. (Knight).—*Practical Photography on Glass and Paper.* By C. A. Long. (Bland & Long).—Photography has now taken its place among the useful, if not among the fine arts. The beauty and accuracy of the picture produced by it have given it a universal interest, and the facility with which all its processes can be performed has made it a domestic art. The little books, the names of which we have placed at the head of this notice, are published with the object of assisting the amateur in the study and practice of this art. Mr. Long's book gives an account, short but sufficient, of the apparatus and means of producing photographic pictures. The books by Mr. Hennah and Mr. Gray are devoted, as their names indicate, to two particular departments of the art. Those who are engaged in the practice of photography will find useful hints in each of these small volumes, and the price and contents of one and all show that they have been written with the practical end in view of assisting the young photographer.

*Ladies of the Reformation.* By the Rev. James Anderson. *England, Scotland and the Netherlands.* (Blackie & Son).—The author has compiled these biographies with diligent reference to all published authorities, even the latest. In this respect he deserves considerable commendation; and it is pleasing to see to what good account he has been able to turn some of the recent additions to our historical libraries. 'The Chronicle of Queen Jane,' published by the Camden Society, has furnished picturesque additions to the biography of Lady Jane Grey, whilst that of the wife of Bishop Hooper has been derived almost entirely from 'The Zurich Letters,' published by the Parker Society. The fault of the book is, that the author is a partizan. He lacks that critical spirit from which historical writing derives almost all its value. All his ladies are not merely beautiful—that is of course—they are faultless. The only one of whom we have seen a recorded failing is the wife of Peter Martyr. She, poor soul, had the misfortune to be "somewhat corpulent," whereupon the Papists wickedly called her "Fustiluggs"—the meaning of which word,

or its connexion with corpulency, we do not pretend to know. But, let it not be supposed that the author's partiality for his heroines leaves his book without the light and shade to be derived from the contrasts which exist in every real human character. If the ladies of the Reformation were super-excellent, not so the opposing Roman Catholics. There is scarcely a wickedness which they are not supposed to have been ready to commit. All varieties of cruelty were amongst their lightest crimes. Some good Protestants think this mode of dealing with their opponents a kind of Shibboleth of their religious profession. In its theological aspect we have, of course, nothing to say to it; but regarded historically, we may point out that exaggerated over-statement of any kind is destructive of *vraisemblance*, and therefore fatal to that branch of literary composition. When a biography occurs in which the dreadful Papists are kept in the background, as in the life of Lady Burghley, this author writes as pleasingly as need be; but where, as in the life of the wife of Peter Martyr, to which we have already alluded, and many others, it is necessary to bring the enemy on the scene, words scarcely seem large enough to express our author's idea of their peculiar atrocity. Anything is readily believed which tells against them, and to be in opposition to the "Roman Moloch" at once constitutes a lady "wisest, virtuest, discreetest, best." With this drawback, the book may be commended as containing a series of popular biographies of more than average merit.

*Manual of German Conversation.* By Oscar Busch. (Leipzig, Brockhaus; London, Williams & Norgate).—The plan of this Manual is good, and so is its execution—as far as the German is concerned. The English—though highly creditable to a foreigner, and very superior to what is generally found in such works—is far from what it ought to be. We do not mean to say there are many positive errors in it, but we have met with numerous expressions which lack the *imprimatur* of ordinary usage, the supreme authority in matters of language. In several instances, we have observed that the German might have been translated more literally, the idiom being the same in both languages; while in others the English is too close a rendering to be pure and idiomatic. We are not surprised at this, considering the author is a German; but we certainly do wonder that the necessity of employing two hands upon works in two languages is not more generally felt and acknowledged. The compiler of this Manual deems it necessary to make some sort of apology in his Preface for addressing the English in their own language. He should have dispensed with the necessity for any such apology by securing the assistance of an English fellow-labourer. His work would then have merited unqualified approbation. Even as it is, it may be used to very good purpose. The first part contains a numerous collection of phrases and sentences expressing the simplest ideas, and arranged in portions of convenient length under heads expressive of the leading notions. The same plan is more fully developed in the second part, where are to be found useful vocabularies and a rich store of conversational phraseology suited for all classes and every occasion of ordinary life. A great deal may be learnt from the notes, which explain the usages of particular words with more minuteness than is possible in ordinary grammars and dictionaries; and the index of the leading topics in English and German is a convenient addition.

*A Treatise on Greek Tragic Metres: with the Choric Parts of Sophocles metrically arranged.* By the Rev. W. Linwood, M.A. (Longman & Co.).—As classical verification has now ceased to occupy the high place it formerly held as a branch of education, it might seem superfluous to publish a treatise like this. But if the practice of writing Greek and Latin verses be unworthy of the attention once bestowed upon it, a knowledge of the metrical principles upon which the ancient classical poets constructed their works is indispensable to a full appreciation of their beauties. Hence, whatever arguments justify the pursuit of classical studies at all will apply in a great measure to the subject of Greek metres; which is here set forth with a degree of systematic

completeness and yet concise simplicity not to be found elsewhere. The different kinds of metre are well explained; and the laws are made to assume a much more scientific form than usual, their mutual dependence being pointed out, and the principles upon which they are based being clearly stated. Practical utility has been the object in view throughout. Hence, points of mere curiosity or doubtful controversy have been passed over, and prolixity in the discussion of the topics introduced has been carefully avoided. The metrical arrangement of the choruses of Sophocles forms a good practical illustration of the theory expounded in the early part of the work.

Mr. J. W. Gilbert, the famous author of 'Logic for the Million,' has favoured the world with a shilling tract, bearing the title *Logic for the Young: consisting of Twenty-five Lessons on the Art of Reasoning, selected from the Logic of the Rev. Isaac Watts, D.D.* The idea of taking Watts as a guide, because he was a favourite with the public a century ago, in preference to modern authorities by whom he has been completely superseded, is well worthy of the distinguished F.R.S. who announces a forthcoming 'Logic of Banking,' but is hardly likely to commend itself to general acceptance. Watts himself is poor enough; what shall we say of him as represented by a writer like the Author of 'Logic for the Million'?—Another shilling volume has been added to Gleig's School Series, from the pen of Mr. Tate. It is an introduction to *Experimental Chemistry*, and will be found of great service to beginners, being precise, distinct, and systematic.—We cannot speak favourably of *Horace: the Whole Works, Satires, Epodes, Odes, and Epistles, translated literally into English, by H. Osgan, LL.D.*—Latin Texts with Notes. *Horatii Carmina; The Odes and Epodes of Horace: with Short English Notes for the Use of Schools.*—*Georgica Virgilii; The Georgics of Virgil, and Minor Poems: with Short English Notes for the Use of Schools.*—*Bucolica Virgilii; The Bucolics of Virgil: with Short English Notes for the Use of Schools.* (J. H. Parker).—Mr. Parker is supplying a want long felt, in issuing a series of good classical texts, well edited, and in a cheap form. The expensiveness of our school-books is a crying evil which cannot be too soon abated. It is absurd extravagance to put costly books into the hands of schoolboys, to be thumbed and torn to pieces, when cheaper ones would answer every useful purpose just as well. In this respect, our neighbours on the Continent are far more rational than we are. We look with satisfaction upon Mr. Parker's efforts to bring about an amendment. Though we think it would have been better to announce the editor's name, we willingly bear testimony to the ability with which he has executed his task, and have much pleasure in recommending these Texts as suitable for school purposes. The notes contain sufficient information, without affording the pupil so much assistance as to supersede exertion on his part.

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## THE SMITHSONIAN INSTITUTION.

A controversy has been raging with some violence for a considerable time in America, which has at length been brought to a public issue by the introduction into Congress of a resolution of inquiry into the management of the Smithsonian Institution, and into the propriety of putting an end to its existence, and returning the fund to the heirs of the founder. Startling as such an announcement must at first appear, it becomes none the less remarkable when we examine the history of the Smithsonian fund, and of the noble Institution which has been founded by it, and consider the services it has rendered, during its brief career, to the cause of knowledge, as well as to the literary and scientific reputation of America.

The founder of the Smithsonian Institution was an Englishman. Dr. Henry, the Secretary of the Institution, in a lecture before the American Association for the Advancement of Education, gives the following brief outline of his history and character.—“Smithson claimed to be of noble descent; and in his will declares himself the son of Hugh, first Duke of Northumberland, and of Elizabeth, niece of Charles, the Proud Duke of Somerset. He was educated at Oxford, and paid particular attention to the study of the physical sciences; was reputed to be the best chemist in the University, and was one of the first to adopt the method of minute analysis. As an example of his expertness in this line, it is mentioned that on one occasion he caught a tear as it was trickling down the face of a lady, lost half, examined the remainder, and discovered in it several salts. He made about thirty scientific communications to different Societies, principally on chemistry, mineralogy, and geology. His scientific reputation was founded on those branches, though, from his writings, he appears to have studied and reflected upon almost every department of knowledge. He was of a sensitive, retiring disposition—passed most of his life on the Continent—was never married—appeared ambitious of making a name for himself, either by his own researches or by founding an Institution for the promotion of science. He declares in writing, that though the best blood of England flows in his veins, this avails him not, for his name would live in the memory of men when the titles of the Northumberlands and the Percys are extinct or forgotten. He was cosmopolitan in his views, and declares that the man of science is of no country—the world is his country and all men his countrymen. He purposed at one time to leave his money to the Royal Society of London for the promotion of science; but on account of a misunderstanding with the Council of the Society, he changed his mind, and left it to his nephew; and, in case of the death of this relative, to the United States of America, to found the Institution which now bears his name.”

Smithson died in 1829; and the amount of the property of which the American Government became the trustee was about 100,000*l*. The language of the will by which this magnificent bequest is to be controlled is clear, concise, and simple:—“To found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.” This is all in the way of suggestion or direction that the remarkable document contains.

The United States Government accepted the trust; and the money was secured and deposited on the 1st of September, 1838. A portion of the fund was afterwards invested in State securities, and lost through their repudiation; but the Federal Government made good the deficiency, principal and interest, and, after eight years of controversy as to the character of the proposed Institution, passed an act for its establishment on the 10th of August, 1846.

And, now, when the dispute was supposed to have been finally settled, and after eight other years devoted to the erection of costly buildings and the perfecting of the organization, and just when America and the world are beginning to taste the rich fruits, not less precious for being so long delayed, an onslaught is made upon the

management,—the cry of “favouritism” and “corruption” is raised,—the old issues are sought to be re-opened,—and the question is turned into a political and personal controversy; while some go so far as openly to propose to throw away the labour of so many years, and return the whole fund to the heirs of the munificent testator.

It is with profound regret that we see the career of an Institution of so much promise threatened with a fate so unworthy of its founder and of the nation that has solemnly undertaken to carry out his design. As Englishmen, we feel that we have a right to express this regret, because the bequest is English, and was once intended for an English institution; as fellow workers in the field of literature and science, we are included in the benevolent scope of the testator's intentions, and are entitled to demand that they shall be faithfully carried out.

In accepting the trust proposed by the will of Smithson, the self-imposed duties which devolved upon the Government of the United States were in no respect different from those which belong to trustees in ordinary cases. The Government was just as fully bound, in honour and in law, to carry out the intentions of the testator in their true meaning and spirit as a private trustee would have been; and the same rules of interpretation and construction apply to the words of the will as if the money had been left for a private purpose. The American Government has no right to divert a shilling of it from the legitimate purposes of an Institution “for the increase and diffusion of knowledge among men”; and the language of the will is the only proper guide in interpreting the acts of Congress relating to it.

Few and clear as are the words in which the bequest is made, it required, as we have seen, many years to settle their meaning, or rather to appoint a competent body of interpreters with power to act upon their convictions; for the Act of 1846, when its provisions are carefully examined, will be found to amount to little more than this. We have examined that act with care, as well as every other act relating to the Institution, and speak from the book, when we declare that there is little in them to prevent the Governing Board of “Regents,” as they are styled, from carrying out the will of the testator according to their own views of its meaning. The act requires a building, but does not say how much it is to cost,—it prescribes a library but sets an upper limit only to the sum to be devoted to it,—the act bestows a museum and provides for its increase, but makes no apportionment of the fund for its maintenance. To the extent to which these requirements involve expense, they subtract from the income of the fund left to the disposal of the Regents; but they do not bind them to any specific amount of action with reference to the objects named; while the 9th section of the act especially bestows upon them power to embrace other objects,—in short, to use the remaining income of the fund in any way they may deem most in accordance with the will of Smithson. This section is as follows:—

“Section 9.—And be it further enacted, That of any other moneys which have accrued, or shall hereafter accrue, as interest upon the said Smithsonian fund, not herein appropriated, or not required for the purposes herein provided, the said managers are hereby authorized to make such disposal as they shall deem best suited for the promotion of the purposes of the testator, anything herein contained to the contrary notwithstanding.”

This clause gives to the Regents power to dispose of the entire balance of income remaining after the expenses of the library and museum have been paid (the proportion and amount to be expended even on those objects being, as we have seen, left to their discretion) in any manner they may consider in accordance with the testator's purpose.

The intention of Congress seems to have been to get rid of an embarrassing controversy, by referring it to the judgment of a competent board, with power to act upon their own decisions, binding them only by the merest outline of a plan. The operations, then, of this board are just as much sanctioned by Congress when they extend beyond

the direct provisions of the act as when they confine themselves to the specific objects therein mentioned. As the act authorizes them to provide for objects not named, it necessarily sanctions the objects thus embraced. And here lies the very gist of the present controversy; for the party that would overturn the present plan profess to rely upon the act of Congress rather than the will of Smithson, claiming that the Regents have exceeded their power in embracing objects not specified in the act, and therefore, as they contend, not sanctioned by law. They evidently wish to excite the pride of Congress in opposition to the Regents, by representing the present plan as adopted in contempt of the legislative authority; while, on the other hand, the supporters of the plan rely upon the wide latitude in the wording of the law, and the liberal discretion allowed to the Regents.

It was fortunate for the interests of knowledge that this discretion was allowed, for it resulted in the adoption of a Programme of operations which for precision and scope commands our approval. Liberty guided by reason educed from the words of the bequest a fullness of meaning which would have satisfied Smithson himself. Nothing narrow, nothing local, nothing exclusively American was allowed to be held in those cosmopolitan words. Every one of them received its most comprehensive and liberal interpretation. “Knowledge” was limited by no speciality, but allowed to comprehend the whole of what is *knowable* by man in the domains of literature, science and art. To “increase knowledge” was interpreted to make actual additions to the sum of the known. To “diffuse knowledge” was held to be, to disseminate among all nations the new truth thus discovered; and, finally, the word “men” was decided to embrace the entire human family.

Upon an interpretation thus liberal was based a plan carefully considered and comprehensive, but adopted with caution and only provisionally. It was soon evident that the objects not named in the act would require a larger share of the fund than they who were bent upon having a large library and museum were willing to grant; and here arose an early occasion for a compromise of opinion, which resulted in an agreement that half the income should be devoted to the local objects of a library and museum, while the remaining half was given to the more active and cosmopolitan operations. Such a division was not required by the act, and could at any time be altered at the will of the Regents. As usual with compromises, the arrangement suited neither party, and both parties are now engaged in efforts to set it aside, and secure a larger share of the income for their favourite objects. The controversy waxes warm and threatens the destruction of the Institution.

Should the local policy prevail, we shall have a national library and museum of the United States owing their establishment to the munificence of a foreigner,—whose funds were perverted from their legitimate objects for this purpose, and whose countrymen, in common with their fellow “men,” are thus cut off from the benefits he trusted American honour to secure to them.

Proverbially sensitive to the opinion of other nations, the Americans can hardly, we suppose, be aware of the favourable influence the Smithsonian Institution has exerted upon the European reputation of their country, or they would pause before resigning it to the hands of its enemies. Its ‘Contributions to Knowledge,’ creditable as well for the character of their matter as for the beauty of their typographic dress, are distributed by a well-ordered system of exchanges to every important scientific and literary Institution in Christendom, and have not been confined thus far to any special department of knowledge. They bear testimony to the zeal and ability with which all branches are being cultivated in America. No copyright in the publications is secured, and they are thus thrown freely open to all who may wish to use them as materials for more popular works.

The latest list in our possession shows, that thus far additions have been made to knowledge by the publication of researches in the departments of Astronomy, Bibliography, Botany, Chemistry, Comparative Physiology, Electricity, Entomology,



Ethnology, Geology, Ichthyology, Language, Meteorology, Physique, Physical Geography and Terrestrial Magnetism. The 'Contributions' on these subjects occupy, besides several octavo volumes, four imperial quartos of 350 to 559 pages, the mechanical execution of which is unexceptionable and even luxurious.

Each paper or work has been examined and approved by a commission of competent judges, and decided to be an actual addition to knowledge.

We cannot but think that researches such as these, presented in such a form and with such a sanction, distributed to the men of every land best able to appreciate their worth, and to draw from them those beneficial results which are sure eventually to flow from new truth however abstract, greatly outweigh, as agencies for increasing and diffusing knowledge among men, anything to be anticipated from the establishment at Washington of a great library and museum, useful as these might no doubt be within the narrow circle of that capital. The history of the British Museum ought to warn the friends of the latter scheme, that no limited private bequest, however magnificent, can provide adequately for such an establishment. If the American Government is not yet willing to make the necessary provisions for the national wants in this respect, it is an evidence that the want is not yet sufficiently felt by the people who control the Government. None but government resources liberally applied can give America a worthy national library and museum. The income of Smithsonian's bequest—some six or eight thousand pounds—would, in a very few years, be inadequate even to provide shelter and care for the collections that would result from its application to such purposes. When this point was reached, there would be an end to all progress, and the necessity for Government aid, which would then become imperative, would destroy the private and personal character of the Institution. Smithsonian's share in it would soon sink into insignificance beside the larger contributions of Government. The establishment would lose its identification with the original bequest, and the very name, to perpetuate which the Institution was created, be forgotten on the spot of its origin.

If a result so much to be deprecated shall actually come to pass, we may derive a melancholy consolation from the philosophic reflection with which Dr. Henry seems to anticipate it:—"If," says he, "the Institution be destined to a change of policy, what has been well done in the line we are advocating can never be undone. The new truths developed by the researches, originated by the Institution and recorded in its publications; the effects of its exchanges with foreign countries and the results of the cataloguing system can never be obliterated: they will endure to all coming time. Should the Government of the United States be dissolved and the Smithsonian fund dissipated to the winds, the 'Smithsonian Contributions to Knowledge' will still be found in the principal libraries of the world—a perpetual monument of the wisdom and liberality of the founder of the Institution, and of the faithfulness of those who first directed its affairs."

#### FOREIGN CORRESPONDENCE.

Naples, Jan. 6, 1855.

Of literary progress in connexion with Naples, I cannot speak. The reverse of this is too true; and I cannot better serve the cause of social improvement than by holding up to public attention the checks which from time to time are put upon it. One merit at least this Government possesses, which is that of consistency. For, with a perseverance worthy a better cause, it sets its face against all expression of thought, and, if possible, would annihilate Thought itself—continually it is firing away its pellets against some imaginary monsters, yet with so little effect that new visionary enemies constantly spring up, and the contest never ceases. Indeed, there is too much reason to fear that another "old woman" here in the far South is, like Mrs. Partington, engaging in a hopeless task, for as fast as one wave of thought retires,

others come bounding and rushing in. There has been a series of such Partington efforts within the last few weeks. First came the decree prohibiting the introduction of all Italian papers. A decree purely ridiculous, for, with the exception of the Piedmontese papers, there is not one which might not be much more advantageously used in a grocer's shop. I have seen several specimens of these recently; the proportions of which are about the size of a small sheet of writing paper, and whose most striking piece of information is, that his Imperial and Royal Highness the Duke, or Grand Duke, of — is well. Then an epithalamium on some newly married couple meanders side by side with a charade. The success of a new *figurante* is trumpeted forth with as brazen a throat as would be the fall of Sebastopol. Perhaps, as a *salsa piccante*, may be thrown in the last Russian despatch,—and all is washed down with some very diluted notices, of a venerable antiquity, from the revolutionary west. Yet such are the newspapers which it hath seemed good to Mrs. Partington to prohibit from the Kingdom of the Two Sicilies. The fact is, that it is not the paper which is feared so much as the habit of reading and of inquiry. Curiosity, if once awakened, the Government knows has no bounds,—and hence it must be suppressed directly. So the good old lady takes her mop, and, with a preliminary swing over her shoulder, attempts to sweep out the intrusive waters. One concession, however, has been made to an almost public demand, and the prohibition has been withdrawn as regards the *Corriere Mercantile* of Genoa, and through that some rays of light are permitted to struggle in from the outer world upon this world of darkness. It may not be taken in, however, by private persons. The next Partington effort was the attack on the Jesuits for an article which appeared in the *Civiltà Cattolica*, and which led to a suspicion that the Fathers of Jesus, above all men, were infected with liberal opinions. This venerable body, wise in their day and generation, have found it prudent to conciliate, and Government has sung *Pax vobiscum!* Like the crab in a storm, they have crept under the rock for shelter, ready to dart out and take their revenge when the waters are calm. I do not allude to these events under their political aspect, but simply as parts of that system which is practised here for the suppression of all thought and opinion. So much for the efforts to keep the channels of thought pure and undefiled, or rather to dam them up. The last attempt of the kind has been to chasten and purify the moral sentiments of the people. There is a publication here, little in every respect, rejoicing in the title of the *Journal des Demeiellés*, and it has had a very extensive circulation, as who could doubt who knows anything of the female mind of Naples? A sentimental story, a string of verses, a charade are amongst the serious matter which adorns its pages, and which is *sans reproche* in the eyes of even our high moral censors; but, then, it treated of the fashions and illustrations of the last new bodice, and of walking dresses and evening dresses, and all the other mysteries of a lady's toilette; the illustrations were considered as offending too much against delicacy, so that the paternal Government, anxious for the morality of its people, interfered as usual with prohibiting. It reads like a burlesque, but it is no less true, that the *Journal des Demeiellés* was forbidden to be circulated until it had been expurgated and reformed. The dresses were to be drawn higher up, and if sleeves were painted down to the elbow, too nice descriptions of the figure were cut out; and ladies and milliners are in despair; but public morality has been justified. The consequence is, that the subscribers have fallen off, and the *Journal* is dying by inches, for these moral reformations have destroyed its utility. As I have before observed, the Government is only consistent with itself, as every one must admit who remembers the order to the Ballerine to wear blue or green trousers, instead of flesh-coloured, and the indignant rejection of anatomical works at the Custom House which contained prints of too purient a character.

#### OUR WEEKLY GOSSIP.

We learn that the library of Dr. Routh, the late President of Magdalen College, is to go to Durham. By a deed of gift, made two years ago, it was conveyed to the Warden, Masters, and Scholars of the University of Durham. The library is said to comprehend nearly 20,000 volumes.

The following letter, on the subject of Copyright in the Australian Colonies, and the necessity which exists for an immediate organization of an authors' and publishers' committee to see into and redress the wrong there inflicted on literary interests, tells its own tale:—

35, Lower Sackville Street, Dublin,  
Jan. 17.

The subject of the actual working of the Copyright Law in Australia and our other Colonies is one of considerable importance as affecting the interests of English publishers; for if it is the case, as stated by Mr. Howitt, "that it is not likely that any law in any of our Colonies will in any degree prevent the freest and fullest circulation of such editions," then the result will be that a market, likely to be always increasing, will be closed, and perhaps closed for ever, against English editions of many works; for it is not to be expected that booksellers in Australia will continue to order English editions, if American editions are allowed to be imported for sale at half the price of the English editions. It is, doubtless, the fact that these American reprints have been introduced into Australia, and advertised in the Australian papers; but it does not follow that this should continue, for the Copyright Law extends to the Colonies, and surely no Colonial enactment can supersede Imperial law (no local enactment of this kind exists in Australia). It is, however, desirable that English publishers should come forward in defence of their own property; and when this is done, it will secure the desired result. Mr. Howitt's letter would leave the impression that there is no use in any effort of this kind; but this is surely a mistaken idea, for the Custom-House officers and other authorities in Australia are ready enough, when called upon, to enforce the Copyright Law. This is proved by an extract from the *Empire*, Sydney newspaper, of the 25th of May, 1854, which informs us, that "about seven or eight months since, a respectable Sydney firm imported a considerable number of American pirated editions of English authors. In the course of business they offered the invoice for sale to Mr. Piddington, bookseller of this city. He not only refused to purchase, but explained to them that they were infringing the Copyright Law, and pointed out the penalties they would incur if the books were sold. He also called the attention of the Collector of Customs to the subject; but, in the course of the inquiry, it was ascertained that the official list of Copyright works in possession of the Custom House was slightly imperfect; and some difficulty also arose in proving the Copyright character of a few well-known works. Eventually the books alluded to were re-shipped to America; but Mr. Piddington advised the publishers of the books not to be found in the official Sydney list, of the deficiency, and they immediately communicated with the London Board of Customs upon the subject, and received the following satisfactory letter in reply from the Secretary, which we subjoin. It will be seen that in New South Wales the Imperial Copyright Law will in future be strictly enforced." The letter follows.—"Custom House, London, 22nd February, 1854.—Gentlemen.—The Chairman having laid before the Commissioners of Customs your letter of the 12th inst., enclosing a copy of a communication from Mr. Piddington, of Sydney, stating that he had recently great trouble in preventing the sale of a large importation of pirated American reprints of British works, among which were Macaulay's 'History of England,' McCulloch's 'Dictionary,' and Ure's 'Dictionary,'—I am directed to acquaint you that, the Commissioners having caused inquiry to be made on the subject, it appears that the three works referred to by your Correspondent are duly registered, under their proper titles, in the list of Copyright works published under the provisions of the 63rd section of the 5th and 9th Vict. cap. 86, and former laws, and which list has been forwarded to Sydney. I am, at the same time, to acquaint you that the Commissioners have caused copies of your communication and its inclosure to be transmitted to the Comptroller of Customs and Navigation Laws at Sydney, and have directed that officer to communicate, if necessary, with the Colonial Government, with the view of obtaining the assistance of the local authorities, should occasion require it, in giving effect to the provision of the Imperial Law bearing on the subject. (Signed) H. Maclean. To Messrs. Longman, Brown & Co." The preceding evidences no desire on the part of the authorities to shut their eyes to the introduction of these reprints; and it is to be noticed, as indicating public opinion, that the newspaper mentions with satisfaction that "the Imperial Copyright Law will be strictly enforced." It is true that the leading newspaper in Melbourne openly advocated and recommended the extensive importation of these American reprints, and had several articles on the subject, appearing to be possessed with the idea that British law could be easily evaded, for he observes, "that it is an infringement of the law cannot be denied," but that, he says, "it is impossible to check it at the Custom House." The views of the newspaper editor were replied to, in his paper, by a leading bookseller in Melbourne, who advocated the rights of English publishers, and in his reply observed: "It is, therefore, useless, and worse than useless, to recommend the breaking of the law, as if it could be done with impunity at the very time when agencies are at work, which, either immediately or in the very short time from the present date, will insure the punishment of all offenders." The state of things described by Mr. Howitt as existing in our Colonies generally is, I

dare say, attributable in a great measure to their distance from us, and consequent comparative unacquaintance of the English publishers with the extent to which this piratical system is carried, whilst the lists of Copyright works existing at our Colonial Custom Houses appear to be somewhat imperfect. The remedy for these things appears to be an organization of English publishers for the protection of their rights in our Colonies, and for an immediate action for every breach of the law. The Americans have no more right to pour their piracies into our Colonies than into England:—they do not attempt it in England, because they know that immediate punishment would follow; and yet the law which prohibits in England is of equal force in our Colonies. In justice to our Colonial booksellers, some such organization is required,—for how can he sell his English Copyright stock in the face of these inferior, yet cheaper, American piracies? and if no remedy can be applied, and no law can prohibit, then will the Colonial bookseller, however reluctant, be forced to go into the sale of American reprints, and thus narrow his sale of English books. But there is the remedy, and there is the law. Yours, &c.,

WILLIAM ROBERTSON.

The final award has been made in the competition for the Burnett Prizes. On opening the envelopes, the successful competitors were found to be, for the first prize, the Rev. Robert Anchor Thompson, Louth, Lincolnshire; and for the second, the Rev. John Tulloch, Principal of St. Mary's College, St. Andrew's. There were 208 treatises lodged. The judges were, Profs. Baden Powell, Henry Rogers, and Mr. Isaac Taylor. They were unanimous in their judgment. The sealed envelopes were opened in the Town Hall, Aberdeen, by Mr. John Webster, advocate, in the presence of the other trustees and a large assemblage of the principal citizens.—To this information Mr. Webster adds in a note:—

42, King Street, Aberdeen, Jan. 24.

The report and decision of the judges have already appeared in the *Times*, and will be published in your advertising columns on Saturday. It will be seen, that besides merely discharging the letter of their instructions by selecting the two best Treatises, they have, in the spirit of justice and encouragement to others, pointed out such of the other Essays as they consider entitled to marked praise. The Trustees of Mr. Burnett are not at liberty to open the sealed envelopes corresponding to these last Essays, containing the authors' names; but it will give us great pleasure, and, I am aware, be generally gratifying, if the writers shall authorize us to do so, and to publish their names in connexion with the Report. The judges have also very kindly complied with the request made to them by the Trustees, of furnishing us with their views as to the advantage of an alteration in the present plan of the competition. This was prescribed by the founder himself eighty years ago; but the funds as well as the subject, have since grown so much, that, by the end of the next forty years, both will be too large for one or even two writers, however able. I may venture to say that the Trustees will very soon take up the subject of the proposed change, and endeavour to mature a scheme for the bestowal of these great prizes, by which the benevolent designs of the testator may be better answered than by an adherence to the bare framework of his own plan. The consent of Parliament must, however, be obtained for any such deviation.—I am &c.

JOHN WEBSTER.

Still life is no longer the characteristic of the Turkish Exhibition. The interesting illustrations of Oriental manners gathered together at Hyde Park Corner have found an able expositor in Mr. Knight,—who last Saturday began to lecture on Turkey and the Turks. Mr. Knight, we understand, has lived in the East, and records his personal experience and convictions in his lecture.

Among forthcoming sales of literary interest are—"The small, but select Library of a gentleman," which contains a good collection of Prynne's Pamphlets, in forty-two volumes,—various Shakspeariana,—Howet's *Londinopolis*,—a first edition of *Paradise Lost*,—and a first edition of Milton's 'Readie and easie Way to Establish a Free Commonwealth,' with manuscript corrections—"supposed to be in the poet's autograph," adds the Catalogue:—and a "Collection of autograph letters and other curiosities of literature, the property of a well-known collector," which contains, among other MSS. of Sir Walter Scott, the original MS. of *Kenilworth*,—many autograph letters and poems in the handwriting of Burns, including the *Cotter's Saturday Night*,—books with the autographs of Pope, Johnson, Cowper, Burns and Boswell,—drawings by English artists, including the original drawing, by Stothard, for Chantrey's *Sleeping Children*,—autograph letters of Alkenide, Shenstone, Charles the Second, Lord Clarendon and others,—MSS. by Oldys,—some prints and books, from Strawberry Hill and the library of the late Mr. Southey,—together with a collection of original papers con-

nected with the theatres of London, from 1630 to 1745.

The Committee of the Surrey Archeological Society has issued the first Annual Report—a brief document, reporting solid, if not brilliant, progress. Ninety-one members have been added to the Society, raising the list to 391. Two general meetings have been held, with success. Progress, we learn, has also been made in the formation of a library and museum.

The Society of Arts, active in so many good works, have appointed a Committee with the special aim of securing the material means for a vast movement of our artizan classes to and from Paris during the approaching summer,—and this Committee announces that "cheap trips on an extensive scale to and from Paris, during the period of the Exhibition, at low fares, have been already organized." We are happy to re-state the fact, for the benefit of those to whom time and preparation are needful, when a journey to a foreign capital is the subject of consideration. The Committee, we believe, is engaged in promoting arrangements for boarding and lodging the excursionists in Paris during their stay there, with interpreters, guides, &c., on reasonable terms. As soon as the Committee is in possession of the actual terms on which the service can and will be performed, no time will be lost in making these known to the public.

An important Society has been recently established in Paris, under the title of "*Société des Archivistes de France*," which has for its object the examination of all works, printed and manuscript, relating to general history, and the biography and genealogy of distinguished or remarkable families and individuals. It is intended to form a collection of archives, drawn from the best sources, which will be accompanied by elaborate indices. As such an undertaking cannot fail to be useful to the historian and biographer, we may render a service by adding that the present *locale* of the Society is No. 91, Boulevard Beaumarchais, and that the President and Secretary are the Duc de Rohan-Vendadour and Le Vicomte Ponson du Terrail.

Such of our readers as take a special interest in the progress of African discovery will be glad to hear that the Geographical Society of Paris, on the recommendation of our old correspondent M. d'Abbadie, has offered the following prizes:—A medal, value 500 francs, to the traveller who shall have navigated on one of the great branches of the White River for a distance of 120 geographical miles, reckoned in the bed of the current, and higher up than 44° 10' N. lat., or to him who shall have examined the river for the same distance on either bank. An account must be given of the voyage, and the distance travelled be established by astronomical observations of latitude and longitude. A medal of 100 francs to the author of measures serving to establish near Kartum the comparative rate of current of the White and Blue Rivers. A similar medal for the comparative currents of the Saubart and the Keilak at their mouths; and a third medal of the same value for ascertaining the current of the river above the Lake Nu, in 9° of latitude.

The death of Dr. Warneford,—the munificent patron of educational and other charities,—claims a passing notice in a literary journal;—as does also that of M. Merle, the foreign editor of *Galignani* and Paris Correspondent of the *Globe*.—From America we hear that Mr. North, author of 'Anti-Coningsby' and a contributor to our periodical literature, has died by his own act. Mr. North went to America three or four years ago.

The German journals are full of reports concerning the new tragedy, 'Der Fechter von Ravenna' (The Gladiator of Ravenna)—which, after having been represented with success at the Vienna "*Burgtheater*," as our readers have been told, is now making the round of the German theatres, and becoming more and more the subject of enthusiastic praise on one side, and severe censure on the other. The drama must be the work of a true poet; and the theme being patriotic, the commotion about it (especially in times of dramatic death and strong national feeling like the present) is easily explained. A great deal of the interest

attaching itself to the play appears to be owing to the circumstance, that it found its way to publicity in a rather mysterious manner,—that it is what is called "*une Findlings-Tragödie*" (a foundling tragedy),—and that up to this very moment the name of its author has not transpired. There are, of course, many guessers, but none of them, it seems, has hit the truth. Herr Grillparzer and Count Münch Bellinghausen (Herr Friedrich Halm) have declined the honours of its authorship most decidedly; after them Dr. Vincenz Weber and Dr. Guido Mosing (two Vienna poets little known beyond the Austrian frontiers) have been mentioned, and the last conjectures fix upon Herr Moritz Heydrich (a young poet, living in the vicinity of Dresden) and Herr Max Maria von Weber, son of the late musical composer.—The plot of the drama is briefly this:—Thusnelda, the widow of Arminius, led captive to Rome by Tiberius, has given birth to a son, who is torn from her when still an infant, and brought up as a gladiator in the amphitheatre of Ravenna. Having grown up to youth, he, with other gladiators, is called to Rome, to partake in the bloody games of the Circus. At the same time, Merowig, a friend of the dead Arminius, succeeds in penetrating into Thusnelda's presence. He comes as ambassador of the German tribes, who summon the son of Arminius to return to his country,—to place himself at their head,—and, in confederation with them, to shake off the hated Roman yoke. Too soon, however, it is seen that the hope with which this message inspired Thusnelda is nothing but a vain delusion. Grown up in vulgar company, her son Thumelicus is not able even to understand the words with which she tries to inflame him. Brought up a gladiator, he will remain a gladiator. The contempt shown by Thusnelda for his calling serves but to increase his stubbornness and his passion. He abuses Germany, and does not conceal that he is ashamed to be, by his birth, a German barbarian. Meanwhile, Caligula, in his sanguinary madness, is seized with a whim which promises him a double enjoyment: he commands Thusnelda, in her princely robes and the wreath of oak-leaves in her hair, to appear in the Circus, there to see her son, in the rude garb of his fatherland, fight—bleed—and die. Thus, in a horrible game, the fall of Germany and the triumph of Caligula are to be symbolized. In vain Thusnelda conjures her son to avoid the ignominious combat by a quick escape to Germany. Thumelicus remains unshaken; what, in his mother's eyes, is infamy, is to him, after his gladiator's notions, honour. Still Thusnelda hesitates; only one thing she knows with irrefutable certainty, and with heroism she pronounces it:—

Die Schande Deutschlands darf mein Sohn nicht sein!  
(His country's shame my son shall never be!)

When there is no other way left, she does not recoil from the most dreadful expedient: she kills first her son and then herself. For Caligula, also, the day of retaliation is drawing near. A conspiracy against him has been set on foot, and the last verses of the tragedy foretell that the very next morning Rome is to be delivered of its tyrant. The idea of a great and glorious Germany, and a spirit of deep sadness about the internal dissensions which stand in the way of the Germans taking the rank due to them among the nations of Europe, are said to pervade the whole drama. No wonder, just at this time, that it excites a great and intense interest, and that many of its pithy speeches find an immediate echo in the political situation of the day. Time will teach best, whether it has merits besides, and is really made of the proper stuff to rank henceforth with the classical works of German dramatic literature. Let us hope that it be so.

THE WINTER EXHIBITION OF CABINET PICTURES, SKETCHES, AND WATER-COLOUR DRAWINGS OF THE BRITISH SCHOOL, is NOW OPEN, at the GALLERY, 121, Pall Mall, Daily, from Ten in the Morning until Five.—Admission, One Shilling. Catalogue, 6d.

PHOTOGRAPHIC SOCIETY.—THE SECOND ANNUAL EXHIBITION OF THIS SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s; Evening, 6d. Catalogue, 6d.



ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—THE CAVALRY CHARGE AT BATAIKIAYA, is now added to the DIORAMA illustrating EVENTS of the WAR. The lectures by Mr. Stoecker, including Description and Diagrams of Battles, Gables, Facades, &c. Daily at 3 and 8.—Admission, 1s, 2s, and 3s.

THE ARCHITECTURAL EXHIBITION AND COLLECTION OF MANUFACTURES connected with ARCHITECTURE is NOW OPEN, from 9 till 4, at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Catalogues, Sixpence.—And in the EVENING (except on Saturday) from 7 till 10. Admission, Sixpence.—The Exhibition will CLOSE February 24, and all objects exhibited must be removed on the 26th. JAS. FERGUSSON, F.R.A.S. } Hon. Secs.  
JAS. EDMESTON, Jun. }

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Cones, vases, Swiss Cottages, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

COLORAMA, Albany-street.—NOW OPEN, with a Colonial Marine Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of 79, and present state of the Excavated City. Painted by Mr. J. M. Barry, from sketches taken by himself in 1835. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

Now exhibiting at 57, PALL MALL.—A MUSEUM of MEXICAN ANTIQUITIES, illustrative of the Mythology, the Religious Rites, and the Sepulture of the Toltec and Aztec Nations, as shown in figures of their Idols, Pontiff Chieftains, Cinerary and Libatory Vase, Sacrificial and Musical Instruments.—Admission, One Shilling.

LOVE'S NEW ENTERTAINMENTS.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entertainments, by the NEW GLOBE CONCERT.—Admission, 1s., except Saturday; Saturday, at 3—Mr. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate music, vases, and appointments throughout, called 'THE LONDON SEASON'—and other entertainments. Pianoforte, Miss Julia Warman—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 28, Old Bond Street; Turner's Music Depot, 19, Foultry; and at the Rooms, between 12 and 3.

PATRON: H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—Continued improvements, increased attractions, fresh decorations.—It is respectfully announced that Miss GLEN will RESUME her DYNAMIC READINGS on Thursday Evening, the 1st of February, and continue them on Thursday Evenings, at Eight o'clock, until further notice. 1st February, the NEW GLOBE CONCERT.—MONDAY EVENING, the 29th inst., LECTURE TO THE INDUSTRIAL CLASSES ON ELECTRO-MAGNETIC INSTRUMENTS and their remarkable Applications, by the Rev. A. BARN FOWLER, A.M., F.R.S., &c., Principal of the Norwich Diocesan Normal School. Subject: THE NEEDLE TELEGRAPH.—The LECTURES ON CHEMISTRY, NATURAL PHILOSOPHY, and MECHANICS, commencing with the REMARKABLE SCIENTIFIC NOVELTY, LECTURED upon by J. H. PEPPE, Esq., of Professor Wheatstone's Experiments on the TRANSMISSION OF SOUND, illustrated by the NEW GLOBE CONCERT.—EXTRAORDINARY NEW AND SPLENDID OPTICAL DIORAMA, from the ARABIAN NIGHTS, of the VOYAGES of SINDBAD the SAILOR, with beautiful PHANTASMA-GORRA EFFECTS, and appropriate Music, arranged by Mr. V. A. C.—VIEW of the WAR.—PERKINS'S STEAM GUN, which now discharges 300 BALLS per MINUTE.

## SCIENTIFIC

### SOCIETIES.

GEOGRAPHICAL.—Jan. 21.—Earl of Ellesmere, President, in the chair.—Lieut. Beddingfield, R.N., the Hon. F. H. W. G. Calthorpe, Vice-Admiral Sir G. Seymour, Sir Emerson Tennent, and Mr. Lewis Tonna were elected Fellows.—'Geographical Notes taken during a journey performed in Persia, from the city of Kerman to Khubbeese, and through the southern districts of the country to Sheraz, by a circuitous route never before travelled over by Europeans, and incorporated laid down in our best maps,' by Mr. Keith E. Abbott, Her Majesty's Consul at Tehran; communicated by the Earl of Clarendon. Second series.—The paper contained a description of the state of the districts traversed, the miserable condition of the inhabitants, though living in a fine country, enjoying a fine climate, and the weakness of the fortified places, as well as the roads by which artillery could most easily traverse the country.

'Proposed Expedition to the Somali Country, in Eastern Africa,' by Lieut. R. Burton.—Lieut. Burton's object in visiting Hurrur, is to explore a totally unknown country, and to ascertain whether a direct channel of commerce could not be there opened for British enterprise. The soil is reported to be most fertile. On the hills round this populous town flourish the coffee plant (the produce of which at present commands the best price in the market), the grape, the khal, and the wurras; herbs and gums are also articles of export. Hurrur is also the head-quarters of an odious slave trade. No less than 6,000 woolly-headed Galas of both sexes find their way thence annually to the western ports of the Red Sea to supply the Arabian and Egyptian slave markets. Lieut. Burton purposes going from Hurrur to Berbera, to join the other members of this adventurous

expedition. Lieut. Speke, of the Bengal army, is to make his way up the Wadi Nogal, to ascertain the water-divide of the country, as, according to the latest conjectures, Jebel Gamr runs north and south, and not, as Ptolemy taught, east and west. If this hypothesis be correct, the Nile source must of course be sought on the western slope. Lieut. Speke will employ his gun in collecting specimens of the natural history of the country. He proposes, further, making for Berbera the place of general assembly, to visit a totally unknown country, viz., that of the Dhoulbahanta Somali, and to collect for the final expedition horses and camels of the superior description which are said to abound among this people. Lieut. Speke will adopt the character of a trader for the occasion, and has little to fear beyond hardships and loss of property. Lieut. Herne will cross over to Berbera to make inquiries respecting the various caravans frequenting the annual fair, and to discover by which opportunity the expedition can penetrate furthest to the westward. Lieut. Herne intends to explore the country in search of coal, said to exist at Kurrum, inquire about and inspect the beds of guano on the islands along the coast, compare the gums, the produce of the neighbouring country, with specimens forwarded for that purpose by Sir W. Hooker to Lieut. Burton, and take general observations. When Lieut. Burton joins the two last-named members at Berbera, the united expedition will proceed directly westward.

GEOLOGICAL.—Jan. 17.—Mr. Hamilton, President, in the chair.—'On the Laminated Structure of the Primary Rocks,' by Mr. Evan Hopkins.—The author described wide regions in several parts of the world, as exhibiting in their geological structure the phenomena of successive vertical bands of schistose and crystalline rocks, parallel with each other, and having a north and south strike. This structural condition was illustrated by several extensive and highly-finished sections made from the author's own observations in California, South America, Australia, and Ceylon.

SOCIETY OF ANTIQUARIES.—Jan. 18.—J. P. Collier, V.P., in the chair.—Mr. Henry Norman was elected a Fellow.—The Rev. Edward Trollope exhibited a bronze ampulla, and a carved ivory knife-handle, found in Lincolnshire.—The Rev. T. Hugo exhibited an iron spur, found in the Fleet Ditch.—Mr. John Martin exhibited a dagger found near Thornhaugh.—Mr. Wylie, in a letter to the Secretary, communicated some remarks 'On the Angon of Agathias and the Pilum of Vegetius.'—Mr. Brooke communicated an account of the 'Field of the Battle of Mortimer's Cross.'

ENTOMOLOGICAL.—Jan. 22.—Anniversary Meeting.—Edward Newman, Esq., F.L.S., President, in the chair.—Messrs. F. Bond, J. Curtis, J. Lubbock, and J. O. Westwood were elected Members of the Council, in the place of four who retired, and the following gentlemen were elected officers for the year:—John Curtis, Esq., President; Samuel Stevens, Esq., Treasurer; and J. W. Douglas, Esq., and Edwin Shepherd, Esq., Secretaries. The Treasurer's accounts duly audited showed a large balance in hand. Four Parts of *Transactions* have been published during the past year,—thirteen Members have been elected,—and the condition of the Society generally is better than at any previous period of its history. The President delivered an Address on the state of the Society and Entomology, referring to the principal subjects brought before the Society during the session; commenting on the entomological books published in England during the year, and giving biographical notices of entomologists lately deceased. For this Address, the Meeting passed a cordial vote of thanks; and the President was requested to allow the Address to be printed.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 23.—J. Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Rennie's 'Description of the Aqueduct of Roquefavour, and the Canal of Marseilles.'—The paper read was 'On the construction of the Sea Embankments across the Es-

tuaries Kent and Leven, in Morecambe Bay; for the Ulverstone and Lancaster Railway,' by Mr. J. Brunlees.

SOCIETY OF ARTS.—Jan. 24.—John Brady, Esq., M.P., in the chair.—'On Peat and other Vegetable Charcoal, and some of its Uses,' by Mr. W. Longmaid.

### MEETINGS FOR THE ENSUING WEEK.

- MON. Institute of Actuaries, 7.—'On the Rate of Sickness and Mortality amongst the Members of Friendly Societies in France,' by Mr. Brown.  
TUES. Institution of Civil Engineers, 8.—'Description of the Large Roof over the New-Street Railway Station, Birmingham,' by Mr. Phillips.  
WED. Society of Arts, 8.—'On the Chalk Strata considered as a Source for the Supply of Water to the Metropolis,' by Mr. Homersham.  
—Geological, 8.—'Notes on a Geological Map of Christiania,' by Mr. Kierulf.—'On the Geology of part of Norway,' by Mr. Forberg.—'On the Geology of the Peel River District, Australia,' by Mr. Odenheimer.—'On the Geology of the Ballarat Gold-field, Australia,' by Mr. Romley.  
THURS. Zoological, 8.—General.  
—Royal Academy, 8.—'Architecture,' by Prof. Cockrell.  
—Society of Antiquaries, 8.  
—Royal, 5s.  
—Royal Institution, 3.—'On English Literature,' by Mr. Donne.  
FRI. Archaeological Institute, 4.  
—Royal Institution, 8.—'On Pendulum-Experiments made in the Harton Colliery,' by Mr. Airy.  
—Society of Arts, 8.—Special Meeting.—'Observations on the proposed Congress for the Improvement of International Commercial Law,' by Mr. Levi.  
SAT. Asiatic, 2.  
—Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

### FINE ARTS

*Pompeii Described and Delineated by Ernest Breton, of the Imperial Society of Antiquaries of France; followed by a Notice of Herculaneum.*—[*Pompeia decrite et dessinée, &c.*] Paris, Gide et Baudry.

THIS book is written with no intention of superseding the labours of Mazois, Raoul-Rochette, Gell, Gandy, Avellino, Arditi, Bonucci, Josio, or Minervini; but of furnishing the public with a summary more portable and less costly.

The Editor professes to avail himself of all previous works upon the subject, and to confirm and verify the observations of past travellers. M. Breton writes for the world, and not for the antiquary. Having resided a long time among these tombs, the author has had time to finish in detail what others have but sketched. The Neapolitan Government, the Neapolitan savans, and even the Neapolitan guides seem to have aided him with much generous eagerness.

M. Breton has meditated much over the relics of the great nation that for more than ten centuries was the arbitrator of the world's destinies. We follow him from the Forum to the House of the Skeleton, from the Thermæ to the Vintners, from the Theatre to the Street of Tombs.

He remarks with great justice that Pompeii was nothing but a small provincial town, mimicking the luxuries and vices of the capital—a retreat for banished voluptuaries, pensioned officers, and moralizing poets. It would be ridiculous to expect to find within its walls any traces of the ancient grandeur of antique Rome. Taste in ornamentation, skill in design, we look for and find,—and in the City of the Dead we discover, as we might expect to do, more traces of the private life of the Roman citizen than we could find in the Pantheon or the Coliseum. The Coliseum seems a work that might have come from the hands of the Titans, the buildings of Pompeii and Herculaneum, though more toy-houses in comparison, appear to be the work of men of nearly our own rank in creation.

We find still standing at Pompeii what at Rome are mere ruins,—we mean the theatres, Basilica and Forum. Pompeii might be a city from which the inhabitants had but just fled. It wants only roofs to the houses and the sound of life within the chambers to realize the Odes of Horace or the Satires of Juvenal. If Nasidienus, in a thread-bare toga, had stepped out of the house of Sallust, we should scarcely be startled. The traveller can scarcely believe that eighteen centuries have passed since the red rain of Vesuvius fell on those roofs and drove out their inhabitants.

The following condensation of the last survey of Pompeii will be interesting to our readers. The edifices of the town are built in the Greek style,

modified by Roman customs. They are generally small, but nothing is forgotten to render them convenient. The decoration is in so uniform a taste, that Mazois was at first inclined to think that it was the work of the same artists, directed by one and the same man.

Marbles are found rarely, except in the temples and theatres; the chief decorations being mural paintings, either mosaic or stucco arabesques.

The most striking feature of the city is the profusion of ornamental detail even in the meanest house. The walls are painted in fresco, black, red, yellow, blue or green. The arabesques were painted on dry ground, and are not encaustic. Mosaic pavements were universal in this little city of artists and Art-lovers. The simplest are white, with black borders; others are labyrinths of white and black cubes, and a few are richly coloured.

The houses were flimsy, built of lava, brick and petrified concrete. The wooden planks have all perished; and iron was often used by the Pompeians where the richer Romans would have used bronze. The streets were narrow in order to keep out the sun; and this was no inconvenience as the chariots were few and small, and horses and mules were used as beasts of burden. The paving is of brick, asphalt, and even marble and mosaic. The roads were paved with huge polygons of lava, clamped with iron, and filled up with loose granite, marble or flints. In the rainy season of December and January, the streets must have become mere torrents. High stepping-stones are still found to enable passengers to cross. Before the shop-doors are frequently found blocks of stone, pierced with holes, which were used to fasten horses. At the angle of most of the streets are fountains; these are ornamented with reliefs and carved masks.

The house-walls facing the streets are covered with innumerable inscriptions, votive or secular, with advertisements of shows and fights, lampoons and caricatures.

M. Breton remarks, with French antithesis, "There are some men to whom death has given a renown which the obscurity of their life never seemed to promise—some nations have acquired a celebrity by their defeats—some towns have become famous by their very destruction. Such was the fate of Pompeii, Herculaneum and Stabia,—unimportant towns of the Campania, which would have left a name unknown and inglorious in history; but a sleeping volcano awakes and swallows them up, and they become the inheritors of immortality." Seventeen hundred years pass away, and the lid of the tomb is lifted off, and we look down upon the Roman corpse untouched by decay—the bloom still upon the cheek. The mummy pits have preserved for us the manners of ancient Egypt.—Pompeii enables us to revisit the Rome of the Cæsars.

Numerous illustrations and a ground plan conduce to make M. Breton's book useful to the traveller.

#### NEW PUBLICATIONS.

*Dozing by the Old Pump.* Painted by W. Huggins; Engraved by Harris and Quentary.—*A Foraging Party.* Gambart & Co.

THESE two plates are very admirable in drawing and expression, but inferior in colour, and more like rough German lithographs than most of Messrs. Gambart's previous publications. We see no attempt to blend the rude colour, which is neither truthful nor pleasing, and is quite unworthy of what we remember of the original pictures. The half-shut eye of Obantioleer, in the first print, is admirable: so twinkling and sleepy, and yet so watchful and cunning. There is in it just that spark of latent humour and malice which makes us sometimes feel an uneasy suspicion; when we catch an animal's eye, that animals possess a secret or two of nature that is unknown to us, and that our ignorance amuses them while they pity it; or, in an hour of superstition, fancy the animal for the moment tenanted by some small familiar as a convenient and unobserved lurking-place, from whence to view us, and see how it might best egg us to mischief. We feel that they

could speak, but will not. The hen's neck turned pryingly round as if half-listening to some distant cackle is equally well observed and well conveyed.

*A Jar of Roses.* By W. Hunt. Gambart & Co.

A more tantalizing daub than this we have seldom seen, and regret to pronounce the plate a failure. The roses are such "blobs" of pink and red as used to encircle rows of melancholy verse in young ladies' albums fifty years ago. Coloured printing has not yet attained either clearness or sharpness; if this plate may be taken as a specimen, the art seems to be retrograding.

#### FOREIGN CORRESPONDENCE.

Paris, Jan. 1855.

IN my last letter (*ante*, p. 17) I reported the substance of what took place in the first sitting of the Permanent Commission of the Fine Arts. I resume the story.

As the Director of the Museum was descending the "monumental staircase," the Duc de Luynes took him aside, and said, "You spoke warmly. You were alone in your opinion, but perfectly convinced; and a strong conviction always pleases and produces its effect. Many things in your fierce declamation struck me, and are worth examination. The Commission will consider them. For my part, they interest me. But let us set aside for a moment the obscure problems you talk of, and say something of the unknown talents. You believe, then, in unknown talents?"—"Probably, M. le Duc."—"In many arts, sciences, and professions," continued the first speaker, "I can believe in them; but in Painting not. A book may want readers,—but a painting, a statue, is always seen. Come, come, M. le Directeur, that was a careless, a regrettable accompaniment of your brilliant improvisation; but you do not believe in it." M. Jeanron, who talks of these matters as of a religion, replied with great earnestness, "Improvisation may be the cause of bad speaking, but it cannot make a man utter what he does not think. Perhaps I was wrong to say what I did; but I cannot prevent myself from believing it."—"Yet, reflect a little. How can you persuade a Parisian of such a thing? We have annual Exhibitions. We have the attractive windows of so many picture-dealers. Amateurs, like myself even, sometimes enter the poorest shop."—"To be sure, because they expect to find something good,—which bears on what I say."—"I cannot believe it. Our means of publicity are too extensive. If a man is overlooked in one Exhibition, he is consoled at the next. What I chiefly complain of is our great indulgence for the most deplorable attempts."—"Again you support my views."—"Well, M. le Directeur, if you are convinced, you must convince me, positively."—"I shall be most happy. But this is a delicate matter, and I should not like to advance indiscreetly. However, had I not the honour lately to accompany you and many other persons sent to the Tuileries to carry out certain projects of the Assembly? We saw numerous paintings,—testimonies of the artistic munificence of the last reign. I was silent, as fitted a person of my small importance; but I saw you shrug your shoulders before most of those works, saying, 'All this is detestable!' Now, if it is possible that so much honour can be paid to so much weakness, is it not possible that many good things have passed unnoticed?"—"This reasoning is not sufficient. The king in that particular was a private person. But the public—but all the amateurs who visit our too numerous Exhibitions! Come, come, I defy you. I summon you to point out a single name of an unknown artist who has produced anything good in our Exhibition!"—"Yet I esteem, M. le Duc, as many whose names you do not know, as you esteem others whose names you do know. However, I am not obliged to go further than I ought. I will not mention any name. It is sufficient to state truths."—"So you withdraw, and admit yourself vanquished!"—"No," replied the artist, who had reasons for his silence; "and indeed it is perhaps a duty to put the powerful and the benevolent on the right track. Yet if I mention twenty names, completely unknown, what

will be the result? You will think I have no taste, or a particular taste quite unjustifiable, or that I have some special object to serve,—perhaps of friendship. However, listen to what I say. I have a clerk in the Louvre, who is not rich, but who sacrifices all he can to the frenzy of picture-buying. Yesterday, he showed me a painting which an anxious-looking person had brought him from a poor devil who wanted twenty-five francs for it. My clerk, a friend of the Arts and a mighty judge, would not buy, because a short time ago, for fifteen francs, he had acquired a painting by the same hand which he considered to be more important and more beautiful. I was much moved;—but let me come to the point. That picture, which did not find a purchaser at twenty-five francs, the exclusive Academician whom I have refused could not produce it. I do not admit him to possess so rare a talent. There, M. le Duc, I have spoken out, and given the finishing stroke to my imprudence. But I now stick to my point; and I peril the reputation of my judgment in a matter which I have studied in solitude for thirty years."—"You alarm me," replied the Duc de Luynes, smiling; "but you have not mentioned the name of this painter."—"His name is Guignet. I do not know whether he is young or old, fair or brown. I have never seen him, and had no call to see him. But I tell you that he is a master in our French School, to whom no other, who does not wish to be set down for a fool, has a right to prefer himself."—The Duc de Luynes, still smiling incredulously, admitted that he had never heard the name. "The youth has probably not yet exhibited," said he, lightly.—"Monsieur," answered Jeanron, "I said I did not know whether he was young or old; but this I know, that he has been exhibiting for ten years, and that his early works were as remarkable as are his late ones."

A week afterwards, the Duc de Luynes, as he came out of the Commission of Historical Monuments with M. Jeanron, said to him, "I have, at last, seen a painting by your M. Guignet."—"Well?"—"I thought it very fine, very original, very powerful. Without doubt, he is a man of wonderful talent. But, *mon Dieu*, how difficult it is to find his works! He must produce very little!"

M. Jeanron answered, that he was much relieved at finding his opinion of Guignet confirmed by an amateur whose respect he wished to preserve; but added, "For my part, without searching, I have seen many things by Guignet; but, even if you must search, is it not necessary to admit that what is common is not rare, and that what is rare is not common?"

In another week, M. Jeanron, one morning, was visited by a man, about thirty-five years of age, distinguished and intelligent in appearance. This was Guignet, who came to say that the Duc de Luynes had found him out in his garret, had bought many of his paintings, and had ordered of him some extensive works, to be handsomely paid for, which would occupy many years. "In fine," exclaimed the rising artist, "I come to thank you for my fortune. We cannot be long in learning to love one another," added Guignet, pressing his hands; "let me embrace you!"

The other incidents of this painter's life are not particularly remarkable, though some of them assist in manifesting his character. One of the earliest events he remembered had some influence, no doubt, in determining the character of his paintings. He narrowly escaped death, at Salins, in the Jura, during an inundation, which utterly ruined his family. Then he was sent, or taken, to Paris, without object; and, afterwards, removed to the Château de Bonneuil, where his father was steward. Here he passed his time in hunting through the woods. In 1830 they sent him as a pupil to a surveyor; but he was disgusted in a couple of days, and escaped into the forest, where he lived for nearly a week like a wild man. Returning to his family, he boldly expressed his desire to be a painter; and, as a proof of capacity, undertook the portraits of both his father and his mother. He succeeded to parental satisfaction. What was to be done?



They yielded to his wishes, and sent him to Paris. Luckily, General Pajol was known to them. He gave the young student a garret in his hotel for a studio; and, in 1840, Guignet was able to offer to the Exhibition five paintings,—which were noticed by some and praised by all who noticed. The world, however, was too much dazzled by Delacroix's famous picture of the 'Triumph of Trajan' to load its memory with the name of this new artist.

The following is the list of the works of Guignet, in chronological order:—1840.—1, Prisoners cast from the Summit of a Rock. 2, Moses exposed on the Nile. 3, Travellers attacked by a Bear. 4, Joseph explaining Dreams. 5, Agar in the Desert. 1841.—6, Cambyses and Psammetichus. 1842.—7, St. John the Baptist Preaching. 8, Combat of Barbarians in a Defile. 1843.—9, Episode in the Retreat of the Ten Thousand. 1844.—10, A Mélé. 11, Salvator Rosa among the Brigands. 1845.—12, Joseph explaining the Dreams of Pharaoh. 1846.—13, Xerxes. 14, Condottieri after Pillage. 1847.—15, A Landscape. 16, A Forest. 17, A Gaul. 1848.—18, The Bad Rich-Man. 19, Flight into Egypt. 20, Two Philosophers. 21, A Knight Errant. 22, Don Quixote mad.

Some of these paintings have been lithographed by Moulleron & Leroux. We may add, that the works ordered by the Duc de Luynes—and all completed—were three vast paintings:—'The Garden of Armida,' 'Balthazar's Feast' and 'The Battle of Châlons.' The last mentioned, a splendidly elaborate production, was finished only a short time before Guignet's death. But the young painter, on re-consideration, thought it not adapted to the light in which it was to be placed—the Duc intended it, as well as the others, to adorn his Château de Dampierre,—and had already commenced another, when illness seized him, and in two or three days he was carried off, on the threshold of what promised to be a course of uninterrupted success.

Guignet's death produced a great sensation among a few artists, who were above the influence of the feeling of competition and rivalry, and among a few friends of Art capable of choosing for themselves, without reference to the decrees of fashion or the intrigues of coteries. But, as it was natural to expect, the French public, so prone to want the elegance of their taste and parade their enthusiasm for artists and for Art, has remained perfectly indifferent. Whose business is it to announce that a great genius is departed? Since the day when M. Jeannon succeeded in conquering for the struggling artist the esteem and admiration of a rich amateur, his name has by no means spread abroad. His success was not paraded either by himself or his friends. Besides, there exists as it were an organized silence in matters of Art. People only talk of what they understand and appreciate. How could Guignet, with his careless character but assiduous industry, his deep and powerful talent, expect to reap the benefit of that daily talk of eager comrades—Knights of the order—"Praise me, and I praise you"—on which all noisy and profitable reputations are founded in Paris, and perhaps in other countries too? He worked for many years under M. de Luynes' roof, in a comfortable and respectable condition: what more could he desire? He did not even take care to invite people to see his works as he finished them off. "The artist," he would say, "who labours for the satisfaction of his vanity is a fool; but he who labours for the satisfaction of his conscience alone is wise." The distinction is delicate, but true; and it was this reflection that restrained him from much seeking applause. There are people, whom independence of this kind irritates, and who say that such a stiff character is well paid by being left aside utterly forgotten. Perhaps so; but let us admit frankly that the artists thus neglected are often the most genuine. They love their art; and when the light thickens in their ateliers,—when the forms they have called into existence seem to fade in premature death,—when the hand is weary and the brain demands repose,—these are the men who still remain at home a-thinking what they cannot perform till

the morrow, dreaming away along the innermost regions of invention;—instead of currying their rough exterior into elegance, and going forth into the world to seek amusement or applause until ten in the morning, rising at mid-day to make their pallets in lieu of refreshing their eye-balls with the first breeze that is warmed by the sun.

M. Albert de la Fizelière, endeavouring to do justice to a departed genius, in a pretty article professes to estimate the powers of Guignet; and of course brings in the names of Delacroix and Decamps. But he lauds and lyrifies, instead of analyzing and scrutinizing, the capabilities of the remarkable artist. I hope to do in a future letter what he has not attempted:—to examine Guignet's talent in itself, and in its relation with the French contemporary school as well as with old schools.

B.

FINE-ART GOSSIP.—M. Kiss, of Berlin, whose 'George and the Dragon'—a companion group to the 'Amazon'—has been several times spoken of in the *Athenæum*, is preparing to send his model of this uncult work to the Paris Exhibition, where it may possibly find the purchaser it has not found in Prussia.

We hear from Paris that M. Delaroche has the following works in progress:—'Mary Stuart receiving the Sacrament before her Execution,'—'Napoleon on the Rock of St. Helena,' a very large picture, 'Good Friday,' a small picture, representing the Virgin and the holy women preparing to leave their house to follow Christ to Calvary,—'A Companion Picture,' the return to their house. We hear that it is impossible to describe the expression of sorrow in the faces of the figures. M. Delaroche is now making studies for a series of pictures to represent all the events of Holy Week. Another work on which M. Delaroche is engaged, is 'The Last Meeting of the Girondins,'—a large picture, begun some years since, and laid aside after the revolutionary excesses of 1848, which disgusted the painter.—M. Horace Vernet has in hand a large picture of 'General Randon in Kabylie.' In a picturesque valley, after the defeat of the Kabyles, the General and his army attend mass, performed by the Priest Regis: the smoke of cannon veiling the altar and partly concealing the rustic cross. Of this scene M. Vernet was a witness. M. Vernet, says our Correspondent, "is again off to Africa. Though sixty-seven years of age, he works with the freshness of youth. Dreaming at night of a subject, he rises at dawn to commence it; and completes the picture without studies or models of any kind with the truth and fidelity of a daguerreotype."—M. Ary Scheffer has just completed a grand picture of 'The Devil tempting our Saviour'; also another subject, 'Our Saviour with a little Child,' and a composition of 'The Unbelieving converted.' The unbelievers are standing on earth, and their eyes cast up to Heaven, are in a kind of ecstasy converted by the Spirit of God.—The Government has given a large number of commissions to various artists in Painting and Sculpture for works to be exhibited in the Exposition Universelle of 1855.

The death of M. Guérin, a French painter of some celebrity—one of whose pictures, 'The Curse of Cain,' has been thought worthy of a place in the Luxembourg Gallery,—is announced among the other news of the week.

Prof. Fogelberg, a Swedish sculptor, best known by his last statue of Charles XIV., has just died at Trieste.

The spire of St. Stephen's Cathedral, at Vienna, has just been repaired at a cost of about 50,000 florins. More important restorations are spoken of, and the lively Viennese seem at last, in spite of their French bias, awaking to an appreciation of Gothic architecture. By this revival we may hope the glories of Gothic Art may be preserved among us for some centuries longer. In France the same good work progresses at Notre Dame, Rouen,—and in nearly all the French provincial towns the same good work goes on.

## MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS, Willis's Rooms.—FOURTH SEASON OF CLASSICAL INSTRUMENTAL CHAMBER MUSIC. The Reserved Seats of Subscribers, 1844, not claimed by the 1st of February, will be let to new applicants. The dates of the Concerts are Thursday, February 15, March 1, 15, 22, and 29. Subscription, 30s. Single Admission, Half-a-Guinea. Seats for parties of five may be secured, and for schools a sixth admission will be given free, with reserved places. The best talent will be engaged. For a list of Patrons and other particulars, see Programmes and Records of the past seasons, at Gramer & Co.'s, Regent Street; Chappell & Co.'s, and Oliver's, Bond Street.

J. Ellis, Director.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA. FRIDAY NEXT, Feb. 2, Haydn's 'CREATION.' Vocalists: Miss Birch, Mr. Sims Reeves, and Mr. Wedar, with Orchestra (including 16 double basses) 700 Performers.—Tickets, 2s., 1s., and 10s. 6d. each, at the Society's Office, No. 61 Exeter Hall.

EXETER-HALL.—Mrs. FANNY KEMBLE will have the honour of reading Shakespeare's Play of A MIDSUMMER NIGHT'S DREAM, on MONDAY EVENING, February 5. The reading will be accompanied by the whole of the incidental Music, composed by Mendelssohn, and performed by a full Orchestra and Chorus, under the direction of Mr. Benedetto. To commence punctually at 8 o'clock.—Reserved Seats (numbered), 7s. 6d.; Reserved Seats (not numbered), 5s.; West Gallery, 3s.; Area, 2s. Tickets and places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street, and at the Music-sellers and Libraries.

SACRED HARMONIC SOCIETY.—We must advert to Madame Rudersdorff's singing in 'Judas' at the last performance of the *Sacred Harmonic Society*, since, having expressed dissatisfaction with her efforts on the stage, an opportunity of giving her credit when credit is due must not be overlooked. Her reading of Handel was the reading of a good musician,—her pronunciation articulate and refined,—and her voice, being far less forced in oratorio than in opera, was more agreeable than it had as yet appeared to us. The performance, in short, was decidedly a good one,—and, we should imagine, may open a new path for the Lady. In proportion as she can forget the violent ways of German singing will the concert-public in England which she can gather and retain be large.—The *Harmonic Union* will begin its performances with 'The Creation.'

OLYMPIC.—That the authors of French pieces adapted to the English stage derive an unfair advantage and undeserved reputation from the practice is frequently evident:—the superiority to the original of Mr. Talfourd's version produced on Monday, under the title of 'Tit for Tat,' of 'Les Maris me font toujours Rire,' by MM. Delacour and Jaimes fils, is an instance in point. Neither in structure nor dialogue are many of these dramas really stage-eligible as they originally stand, while frequently, as Mr. Charles Mathews stated in his pamphlet on the subject, the story and incidents, if imported in their native shape, would prove either intolerably tedious or revolting. More than half the credit they have with us is due to the adapter. In this case, Mr. Talfourd has been indebted for a mere suggestion and outline;—the filling up, carrying out, and colouring are entirely his own, and it would have been better still had the plot also been so. The only objection to the piece lies in the latter, which of course has an unnecessary intrigue, that uniform motive-spring of action in French pieces, as offensive for its monotony as its immorality. There is also a want of novelty in the part of Sowerby (Mr. Robson), who is made jealous by a careless and jocose bachelor admirably impersonated by Mr. Wigan; who, in the second act, gets married himself, and then suffers jealousy by the contrivance of his former victim. Whoever might suppose from this, however, that Mr. Wigan is fitted with a part calculated to enable him to compete with Mr. Robson in the manifestations of this semi-tragic, semi-comic passion, would be mistaken. When served up a second time, the dish is cold and scanty;—it merely helps to round-off the tale, and by the meeting of extremes to complete the interest. The merit of the piece consists in the surprises of the dialogue, and the mystification by turns of the whole *dramatis personæ*, who are, however, made to work out completely, notwithstanding their and his blunders, the malicious purpose of Sowerby. His plans succeed in the end, though not in the means, and in this heterogeneity of design and result consist the sport and amusement, the collision and embarrassment of the action. The joy manifested by Mr. Robson when he gets his former

tormentor into the very cabinet in which he had been formerly made to conceal himself, is humorous. We must not close this notice without doing justice to Mr. Emery and Mr. Clifton; the former of whom as *Mr. Frankland*, a banker and Sowerby's partner, had a nice and difficult part to perform; the latter, as *Mr. Easy Bolter*, a member of the turf, guilty of false aspirates, and yet accepted as a verse-writer and a gentleman, made the most of his part, and was unceasingly amusing and annoying. The drama has a peculiarity in its structure:—it consists of two actions, and is, in fact, two dramas, represented in two acts, and performed by the same individuals, with the exception of Bolter. This arrangement is somewhat after the Greek fashion of constructing a series of pieces for consecutive performance on the same argument in its different phases; and the idea might be profitably carried out in some future venture.

**MUSICAL AND DRAMATIC GOSSIP.**—A rumour repeated by us last week in the spirit of caricature, illustrating the extent to which wanton talk could outdo the real doings of foolish debate—namely, the invitation of Herr Wagner to conduct the *Philharmonic Orchestra*—is now proved to be no idle report, but a reality. A deputation, we believe, was despatched to Zurich, with the hope of averting the possibility of denial. Such compliments were not paid to Beethoven, Weber, or Mendelssohn in their day. Nor is this all. It is said, further, that the Philharmonic Committee has resolved for the future to elect for conductor no artist residing in London! There is a time in every man's experience at which nothing ought to amaze him. Still, we are astonished at this engagement of Herr Wagner,—since, supposing that it was agreed on as necessary and graceful to shut out Messrs. Bennett, Mellon, and Lucas, Herren Molique, Benedict, and Halle from having a chance—supposing that we were to be spiritedly shown that no competent conductors exist in England,—we submit that it was not needful to pick out from among all the Continental musicians the man of men whose avowed and published creed is contempt for all such music as the English love, and whose acceptance in Germany is universally spoken of as a business of party, arranged and maintained by the destructive and kept at fever heat by the strong personal influence of one of the most remarkable men of his time, Dr. Liszt. Where this has not penetrated, Herr Wagner's two operas are not received. Our own opinion of them, as false in principle, repulsive in effect, and bad as examples, has been already recorded, nor does increasing acquaintance with them lead us to reverse our judgment. In short, the appointment of Herr Wagner can be regarded as nothing short of a wholesale offence to the native and foreign conductors resident in England,—the justification of which can only be found in the quarrels of selfishness with self-interest, terminated by a joint resolution to elect the candidate whom there was no possibility of any section of our amateurs or connoisseurs supporting.

At the "Mozart Night" of M. Jullien's *Promenade Concerts* (one of the most crowded assemblages ever collected by M. Jullien), among other pieces, the *rondo* of a *Sonata*, performed by Madame Pleyel and Herr Ernst, was *encored*. It might have been thought impossible to get even a hearing for music so quiet, and on so small a scale, in the vast arena of Covent Garden Theatre.

We hear from Sydenham, that the courtesy which was suggested by a Correspondent in commemoration of the visit of the band of the *Guides* had been already anticipated by a resolution of the Directors of the Crystal Palace, who struck a commemorative medal, an impression of which, in bronze, was sent to each member of the detachment, accompanied by a ring—with an inscription for each of the four officers—viz. the Baron de Verdère, *aide-de-camp* to the Emperor; Baron Vidil, officer of the *Guides*; M. Mohr, Director; and M. Ory, Sub-Director of the band. These articles were transmitted through the Ambassador on the 18th of December. An impression of the medal, it is added, was also given to each member of the

fifteen military bands who combined with the *Guides* in the concert. We have only further to add, that the medal was executed by Mr. Pinches; the obverse being from a sketch by Mr. D. Wyatt.

We perceive by extracts from Scottish papers, that some intention exists of placing a statue of Mr. Wilson, the well-known singer, in one of the niches of the Scott monument,—partly because of his skill in illustrating the Waverley characters,—partly because, ere he took up music, Mr. Wilson, then in a printing-office, was among the few who held the secret of "the Great Unknown." Both claims are fair ones:—but if honour is to be done to the Scottish musician, his monumental place should be, not near Scott—but Burns.

Letters from Paris mention that the "To Deum" of M. Berlioz, for orchestra, organ and three choirs, will be performed at the Church of Saint-Eustache, on the 1st of May, on the eve of opening the Great Exhibition: after which he will come to England to fulfil his engagement with the *New Philharmonic Society*.—We are informed, also, that M. Gounod is engaged on a new grand opera;—and that the rehearsals of Signor Verdi's "Les Vêpres Siciliennes" have been resumed.

About this time of year "when Valentines begin to peer" in the shop-windows, Opera rumours take something like form and colour.—Mr. Gye is said to have engaged Madame Cerito: so that ballet, it would seem, is to bloom in "the Garden."

M. Scribe's new five-act play, just produced at the *Théâtre Français*, is a work, in more than one point of view, of considerable temporary interest. It is understood to contain the last new part which Mlle. Rachel will attempt previous to her American journey. From the past experience of these Transatlantic flights, we should be justified in fearing that this might prove altogether Mlle. Rachel's last new play;—but we would rather hope against precedent.—Then, again, "La Czarine" is noticeable, at this present time, as another Russian story put upon the French stage.—Is the "unbelief" of this age, or rather its enlightened spirit, shown in the resolution to separate works of warfare and works of Art, which has hitherto marked the contest in which we are engaged? In more than one passage have we been reminded of Hood's wondrous whimsy of "civil war" by the courtesies of the time, till we are recalled to the frightful barbarisms and sufferings which have marked this winter's campaign, by some new fact which calls us out of the world of perfumed and complimentary letters and "shining theatres." Time was when no subject from an enemy's history could, at such a time as the present, have been presented on the stage save for the coarse purpose of inflaming national hatred. M. Scribe, however, does not appear to have written Mlle. Rachel's new part in rose-water: since, though the drama is generally pronounced weak, and though the language is not such as the Lady shines most in delivering, she has a last act of hate and revenge, ending in her proclamation as Empress, which ought to satisfy the most wicked of wicked stage queens. We may speak of this "Czarine" again.—Meanwhile, à-propos of Mlle. Rachel's performances, we may here introduce part of a note from another Correspondent, completing the information which the *Athenæum* requested, on the subject of the great French actress in *Athalie*.—

"She played the character at the *Théâtre Français*, in Paris, in the month of April, 1847. I witnessed her performance of it on, I think, the 18th of that month, the occasion being the *début* of her younger sister. It is not probable that you will attach much value to the opinion of one wholly unknown to you; but still I may mention, that I thought it one of the finest, because one of the most ideal, of her impersonations, and I have often regretted that it could not be repeated during her London visits. Of the rest of the cast I remember but little. The terrible figure of Rachel, and the girlish timidity of her young sister—particularly in the scene in which the two appeared together—alone remained fixed in my memory."

A new piece, called "Leon of the Iron Mask," by Mr. Bernard, will be produced at the Marylebone on Monday week.—Miss Cushman will appear in *Romeo* at the Haymarket on Monday next.

The *Théâtre de la Monnaie*, at Brussels, a handsome theatre, (too large, indeed, it always seemed to us for the Belgian capital,) was entirely destroyed by fire on the morning of the 21st inst.

## MISCELLANEA

*The Black Book of Breadalbane.*—At the last meeting of the Society of Antiquaries, Scotland, Mr. Cosmo Innes gave an account of "The Black Book of Breadalbane," preserved at Taymouth, containing portraits of several members of the Breadalbane family, executed in the beginning of the seventeenth century. This volume was stated to be almost wholly written by Master William Bowie, who seems to have filled the double office of tutor to the sons of the Laird, and family notary at Balloch (now Taymouth), under Sir Duncan Campbell, the seventh laird of Glenorchy. He began the work in the month of June 1598, and the last entries, in the hand of a younger scribe, are continued down to 1648. The acquisitions of the family, and the tastes of the various lairds in their "plenishings" are described; and particular reference is made to Sir Colin, the eighth laird of Glenurquhay, as to his taste for pictures, fine furniture, Arras hangings, Flanders napery, and silk beds. He employed two artists to paint pictures, chiefly from imagination, of historical personages. One of these is only distinguished as the "German painter" whom he entertained in his house "aucht moneth, and that for painting of threttie broads of the Kings of Scotland, &c., and of the said Sir Coline his awin and his predecessors portraits, whilkis portraits are sett up in the hall and chalmers of dais of the house of Balloch." The other artist was the celebrated painter George Jamesone; and the notices of his employment showed the rate of payment of the first of Scotch artists to be at the rate of 20l. Scots for each picture. It also appeared that Jamesone was working at Balloch while the book was writing; and that he might be the artist who dashed off the last of the rude but curious sketches on the blank leaves of vellum at the end of the volume.

*Knowledge of the Early Fathers.*—Penrith, Jan. 23.—The recent number of the *Edinburgh Review* contains an article on the great linguist Mezzofanti, which is prefaced by a cursory notice of other persons famous for the same gift. The remarks there made on the linguistic attainments of several of the early Fathers of the Church, appear to me exaggerated. The remarks I refer to are these:—"St. Jerome, besides the classic languages and his native Illyrian, is known to have been familiar with several of the Eastern tongues; and it is far from improbable that the commentators and expositors of the Bible, such as Origen, Didymus, St. Augustine (who besides Greek, Latin, Coptic, and Hebrew, may, from his Manichean associations be presumed to have known other Eastern languages), Theodorus of Mopsuestia, and even the more modern St. Ephrem the Syrian, may be taken as amongst the most favourable specimens of the linguists of the classic times." Now although Jerome possessed such a sound knowledge of Hebrew as to make his works valuable to us in a philological point of view than those of all the other Fathers put together, yet we have not this exalted notion of his attainments. It is the absolute uniqueness of his Hebrew philology among the early interpreters of the Old Testament, and the fact that he represents so old a phase of Jewish tradition concerning that tongue, and by no means the extent or grammatical accuracy of his Oriental scholarship, as judged by our much higher standards, that constitute his chief merits in our eyes. A certain knowledge of Hebrew and Chaldee is readily conceded to him; but Von Coelln and Gesenius reasonably deny him any acquaintance with other Semitic languages. As for Origen, his editor, Huet, and Clericus absolutely deny his acquaintance with the Hebrew alphabet; and Gesenius and Von Coelln only modify this so far as to say that "he perhaps possessed such a superficial knowledge of Hebrew as a few weeks' instruction could give," or that "his writings lead to the conclusion that, at the utmost, he could read the Hebrew character, and knew the traditional, and often ungrammatical, interpretation of proper names." Of Didymus, who was quite blind from his fourth year, Von Coelln says,—"He betrays a general knowledge of Hebrew in his work on the Trinity." Augustine more than once distinctly avows his ignorance of Hebrew; and the elder Rosenmüller does not allow him sufficient acquaintance with Greek to be able to use the Greek text. Coptic is possibly a mistake for Punic; the native, and not then extinct tongue, of his race, of which his writings show him to have had some knowledge. Rosenmüller speaks of Theodorus as having no knowledge of Hebrew at all, or only a very slight and ungrammatical one. Sozomen and Theodoret flatly declare that Ephrem was ignorant of Greek, and Zengerke extends that assertion to the Hebrew language also.

I am, &c. JOHN NICHOLSON.

TO CORRESPONDENTS.—D.—T. R.—G. G.—J. B.—D. R.—A. R.—W. B.—J. J. H.—W. R. C. (Sydney)—M. Q.—M. A. G.—M. & Co.—J. R.—G. J.—received.

\* \* \* The title-page and table of contents for the year 1854 are given with our impression this week on a separate sheet;—an additional stamp, for the stamped edition, being required by the Post-office,—subscribers are therefore recommended to preserve them carefully, as duplicates cannot be had.



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Physician to the Royal Free Hospital,  
Author of 'Food and its Adulterations,' &c. &c.

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